3 1761 06275027 8

CANONICAL STUDIES

CANONISCHE STUDIEN

BERNHARD ZIEHN

Presented to the

LIBRARY *of the*

UNIVERSITY OF TORONTO

from the

ARTHUR PLETTNER

ISA McILWRAITH

COLLECTION

Arthur Plettner

Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

http://www.archive.org/details/canonicalstudies00ziehuoft

DEDICATED TO

Dr. and Mrs. Otto L. Schmidt

CHICAGO

CANONICAL STUDIES

A NEW TECHNIC IN COMPOSITION

CANONISCHE STUDIEN

EINE NEUE COMPOSITIONS-TECHNIK

VON

BERNHARD ZIEHN

WM. A. KAUN MUSIC CO., MILWAUKEE, WIS.

RICHARD KAUN MUSIK VERLAG, BERLIN, GER.

LIBRARY
DEC 0 4 2003
UNIVERSITY OF TORONTO

Inhaltsverzeichniss

Seite

Vorbemerkungen 1

Ueber die symmetrische Umkehrung. 1

Canons in der *Octave* und *Prime* 9

2, 3 und 4 stimmig.

Canons in der *Quarte* und *Quinte* 29

4 und 5 stimmig;

4 stimmige Doppelcanons;

8 stimmiger Doppelcanon;

8 stimmiger Quadrupelcanon.

Canons in der *„Octave* und *Quinte"* und in der *„Octave und Quarte"* 83

4 stimmig; .

6 stimmige Doppelcanons.

Canons in der *grossen Secunde* und *kleinen Septime* 90

2, 3, 4 und 6 stimmig;

6 stimmige Doppelcanons.

Canons in der *kleinen Terz* und *grossen Sexte* 114

3, 4, 5 und 6 stimmig;

6 stimmige Doppelcanons;

7 und 9 stimmige Tripelcanons.

Canons in der *grossen Terz* und *kleinen Sexte*. 138

2, 3, 4 und 5 stimmig;

4, 5, 6, 7 und 8 stimmige Doppelcanons.

Canons im *Tritonus*. 172

2, 3, 4 und 5 stimmig.

Canons in der *kleinen Secunde* und *grossen Septime*. 185

6 stimmig.

15 Canons über den *Basso ostinato des Crucifixus der H moll Messe von Bach*. . . 191

Canonische *Bearbeitungen eines kurzen Motivs* 195

Symmetrische Canons 197

4 und 6 stimmig.

Symmetrische Doppelcanons 206

4 stimmig.

Copyright, 1912, by Emma Ziehn

International Copyright

Table of Contents

Page

Introduction. 1

On the Symmetrical Inversion. 1

Canons in the Octave *and* Prime. 9

2-, 3-, and 4-part canons.

Canons in the Fourth *and* Fifth. 29

4-, and 5-part canons;

4-part double-canons;

8-part double-canon;

8-part quadruple-canon.

Canons in the "Octave and Fifth," *and in the* "Octave and Fourth". 83

4-part canons;

6-part double-canons.

Canons in the large Second *and* small Seventh 90

2-, 3-, 4-, and 6-part canons;

6-part double-canons.

Canons in the small Third *and* large Sixth 114

3-, 4-, 5-, and 6-part canons;

6-part double-canons;

7-, and 9-part triple-canons.

Canons in the large Third *and* small Sixth 138

2-, 3-, 4-, and 5-part canons;

4-, 5-, 6-, 7-, and 8-part double-canons.

Canons in the Tritone. 172

2-, 3-, 4-, and 5-part canons.

Canons in the small Second *and* large Seventh 185

6-part canons.

15 Canons on the Basso ostinato *of the* Crucifixus *in* Bach's B minor Mass . . 191

Canonical elaborations of a short motive. 195

Symmetrical canons 197

4-, and 6-part canons.

Symmetrical double-canons 206

4-part canons.

Vorbemerkungen

Canon bedeutet strenge Nachahmung. Ein „Canon", der nicht streng durchgeführt ist, trägt diesen Namen also mit Unrecht. Bisher wurde gelehrt, „strenge" Canons seien nur in der Prime oder Octave möglich. Die folgender. Arbeiten dürften beweisen, dass Canons in jedem erdenklichen Intervall möglich sind; und sie sollen ferner beweisen, dass der Wohlklang selbst im strengsten Satz nicht zu weichen braucht.

Introduction

Canon *means strict imitation. If in a composition, called canon, the imitation is not strict throughout, the term is wrongly used. Our greatest authorities assert: "strict" canons can be carried out in the Octave or Prime only. The examples given in this book demonstrate, that real canons are possible in any interval, and furthermore, that canonical harmonization is not necessarily restricted to a few diatonic chords.*

Ueber die symmetrische Umkehrung

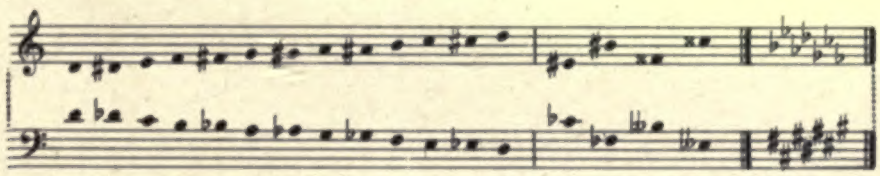
Die überwiegende Mehrzahl der hier dargebotenen Canons ist auch in symmetrischer Umkehrung dargestellt. Diese Umkehrung ist das chromatisch erweiterte Contrarium reversum, das sich nur auf das Ionische und Aeolische bezog, und zwar ohne Beachtung der von jeher zulässigen, chromatischen Beifügungen: im Ionischen übermässige Prime, Quarte und Quinte, nebst kleiner Septime; im Aeolischen grosse Terz, Sexte und Septime, nebst kleiner Secunde. (S. „Die Musik", III, 3. Ueber die Kirchentöne.) Die symmetrische Umkehrung dagegen kennt keine Beschränkung.

Als Ausgangspunkt lässt sich irgend ein Ton annehmen; doch nur von *d* aus ergeben sich einfache und klare Verhältnisse.

On the Symmetrical Inversion

With but a few exceptions the canons contained in this book are also symmetrically inverted. This inversion is the classic Contrarium reversum chromatically expanded. The symmetrical inversion is much more practicable, because it relates to any chromatic alteration, while the contrarium reversum was restricted to the Ionian and Aeolian modes only, and that without their characteristic additions: augmented Prime, Fourth and Fifth, and small Seventh in the Ionian, and large Third, Sixth and Seventh, and small Second in the Aeolian mode.

Any tone may serve as a center, but from d *only we receive relations simple and clear.*

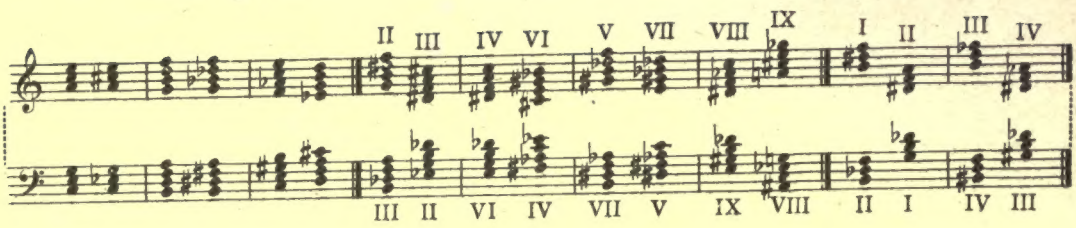


Symmetrisch entsprechen einander: Dur- und Molldreiklang; Dominant- und kleiner Septimenaccord; grosser Moll- und grossübermässiger Septimenaccord; ferner die alterirten Septimenaccorde II & III, IV & VI, V & VII, VIII & IX, sowie die alterirten Dreiklänge I & II, III & IV.

Symmetrically corresponding chords are: major and minor triad; dominant and small Seventh-chord; large minor and large augmented Seventh-chord; and the chromatic Seventh-chords Nos II & III, IV & VI, V & VII, VIII & IX, also the chromatic triads Nos I & II, III & IV.

Beispiele

Examples



Die accordischen Töne, die einander symmetrisch entsprechen, sind bei Dreiklängen: Prime und Quinte, Terz und Terz; bei Septimenaccorden: Prime und Septime, Terz und Quinte; bei Nonenaccorden: Prime und None, Terz und Septime, Quinte und Quinte.

Symmetrically corresponding chordic tones are in triads: Prime and Fifth, Third and Third; in Seventh-chords: Prime and Seventh, Third and Fifth; in Ninth-chords: Prime and Ninth, Third and Seventh, Fifth and Fifth.

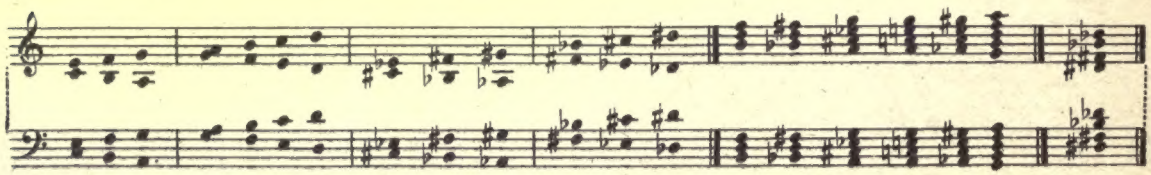
Accorde mit symmetrisch angeordnetem Terzenbau bleiben in symmetrischer Umkehrung von gleicher Art:

der verminderte Dreiklang (2 kleine Terzen),
der verminderte Septimenaccord (3 kleine Terzen),
der übermässige Dreiklang (2 grosse Terzen),
der übermässige Septimenaccord (3 grosse Terzen),
der kleine Moll-Septimenaccord (grosse Terz zwischen 2 kleinen), der grosse Dur-Septimenaccord (kleine Terz zwischen 2 grossen), der grosse Nonenaccord (2 kleine Terzen zwischen 2 grossen), der I. alterirte Septimenaccord (verminderte Terz zwischen 2 grossen), einer der doppeltverminderten Septimenaccorde (verminderte Terz zwischen 2 kleinen.)

Chords of symmetric formation remain the same kind if symmetrically inverted:
the diminished triad (2 small Thirds),
the diminished Seventh-chord (3 small Thirds),
the augmented triad (2 large Thirds),
the augmented Seventh-chord (3 large Thirds),
the small minor Seventh-chord (a large Third between 2 small ones), the large major Seventh-chord (a small Third between 2 large ones),
the large Ninth-chord (2 small Thirds between 2 large ones), the chromatic Seventh-chord № I (a diminished Third between 2 large ones), one of the doubly diminished Seventh-chords (a diminished Third between 2 small ones.)

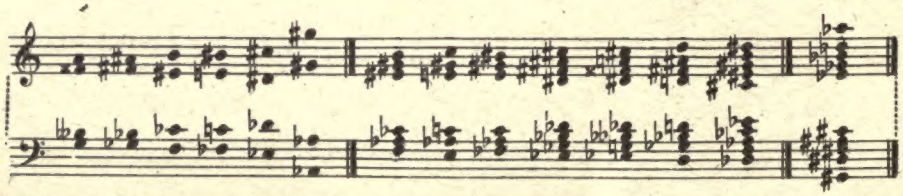
Folgende Intervalle und Accorde erfahren in symmetrischer Umkehrung keinerlei Aenderung:

The following intervals and chords symmetrically inverted remain the same:



Folgende Intervalle und Accorde erscheinen in symmetrischer Umkehrung enharmonisch verwechselt:

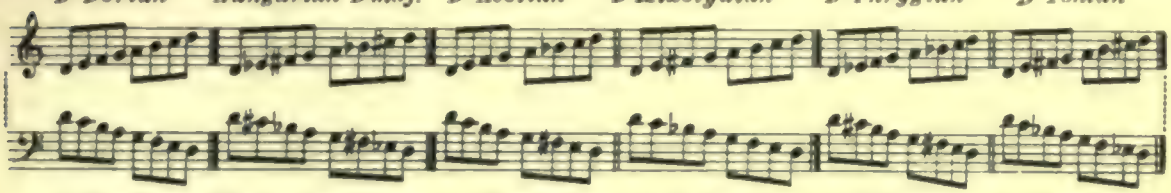
The following intervals and chords when symmetrically inverted become enharmonically changed.



Symmetrisch umgekehrte Tonleitern

Scales symmetrically inverted

D dorisch — Ungarisches D d. — D äolisch — D mixolydisch — D phrygisch — D ionisch
D Dorian — Hungarian D maj. — D Aeolian — D Mixolydian — D Phrygian — D Ionian



D Dorian — Hungarian D maj. — D Mixolydian — D Aeolian — D Ionian — D Phrygian
D dorisch — Ungarisches D d. — D mixolydisch — D äolisch — D ionisch — D phrygisch

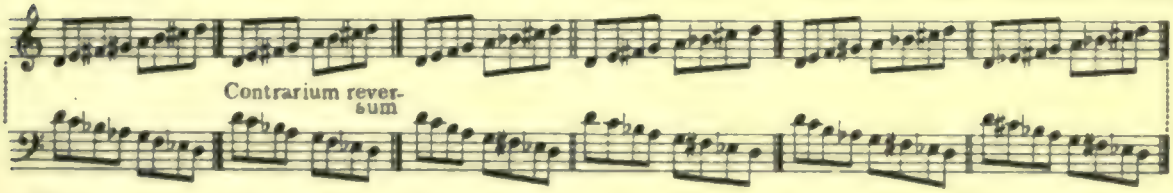
In dem unteren System der folgenden Gruppen sind die Tonleitern in der Weise der altgriechischen Tonleitern, von Quinte zu Quinte abwärts, eingerichtet.

In the lower row of the following sets the scales are arranged in the manner of the ancient Greek scales, i. e. from Fifth to Fifth descending.

Authentische Tonleitern werden plagale.

"Authentic" scales become "plagal."

D lydisch — D ionisch — D moll — D d. mit kleiner 6 — Ungarisches D m. — Ungarisches D d.
D Lydian — D Ionian — D minor — D maj. with small 6 — Hungarian D min. — Hungarian D maj.



G hypo-Phrygian — G Aeolian — G maj. with small 6 — G min. — Hungarian G maj. — Hungarian G min.
G hypophrygisch — G äolisch — G d. mit kleiner 6 — G m. — Ungarisches G d. — Ungarisches G m.

Tonleitern mit chromatischen Nebentönen.

Scales with chromatic By-tones.

Symmetrisch verhalten sich:
kleine Sexte und grosse Septime,
grosse Sexte und kleine Septime,
kleine Secunde und übermässige Quarte.

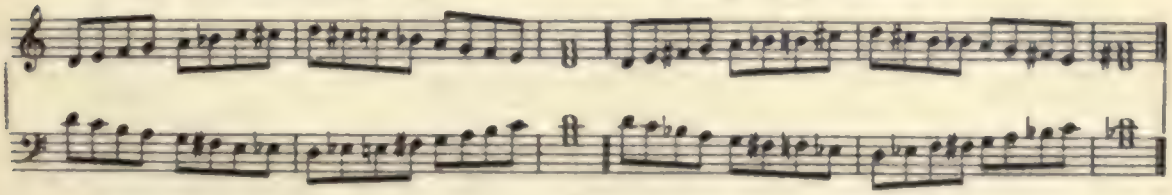
Symmetrically correspond:
small Sixth and large Seventh,
large Sixth and small Seventh,
small Second and augmented Fourth.

In den Durbeispielen Nr. 3–8 ist die Sexte klein, weil in den Mollbeispielen die Septime gross ist.

In Nos 3–8 the Sixth in major is small, because the Seventh in minor is large.

1. D m. mit 2 Septimen
D min. with 2 Sevenths

2. D d. mit 2 Sexten
D maj. with 2 Sixths

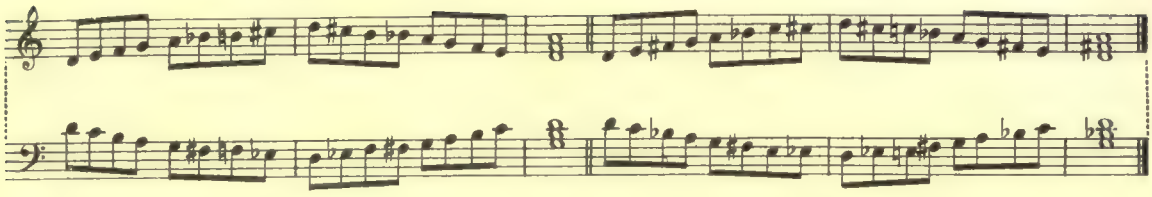


G maj. with 2 Sixths
G d. mit 2 Sexten

G min. with 2 Sevenths
G m. mit 2 Septimen

3. D m. mit 2 Sexten
D min. with 2 Sixths

4. D d. mit 2 Septimen
D maj. with 2 Sevenths

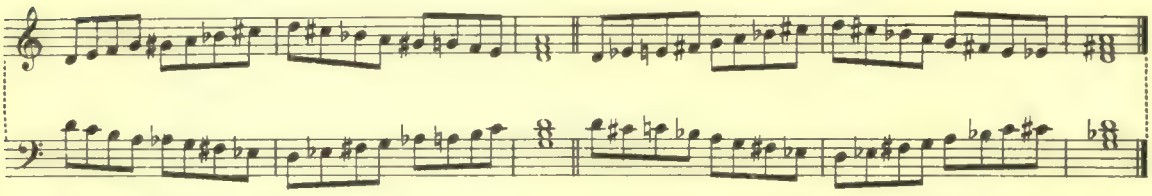


G maj. with 2 Sevenths
G d. mit 2 Septimen

G min. with 2 Sixths
G m. mit 2 Sexten

5. D m. mit 2 Quarten
D min. with 2 Fourths

6. D d. mit 2 Secunden
D maj. with 2 Seconds

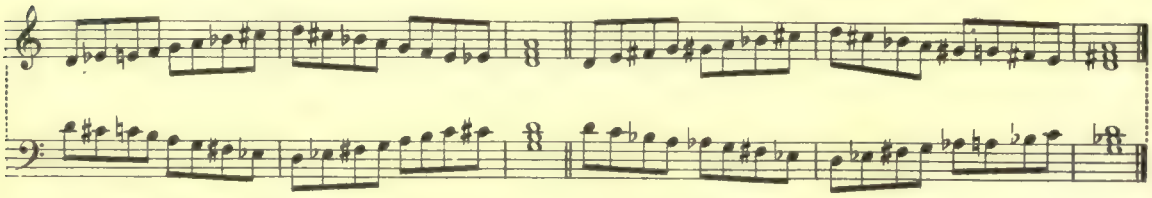


G maj. with 2 Seconds
G d. mit 2 Secunden

G min. with 2 Fourths
G m. mit 2 Quarten

7. D m. mit 2 Secunden
D min. with 2 Seconds

8. D d. mit 2 Quarten
D maj. with 2 Fourths



G maj. with 2 Fourths
G d. mit 2 Quarten

G min. with 2 Seconds
G m. mit 2 Secunden

In den Beispielen Nr. 3–8 ist auch für Dur die grosse Sexte statt der kleinen zu setzen, und für Moll die kleine Septime statt der grossen.

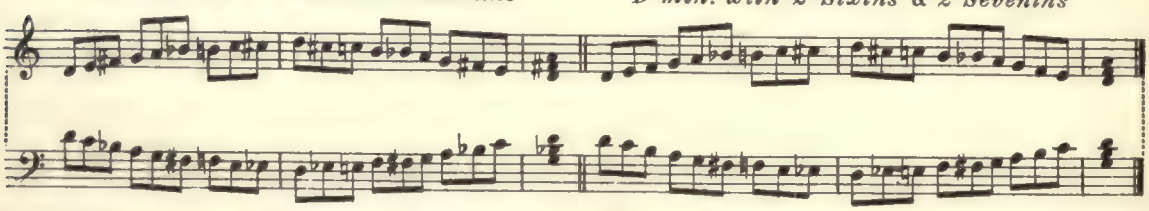
Repetition of Nos 3–8, but in major with large Sixth instead of small Sixth, and in minor with small Seventh instead of large Seventh.

Zwei beigefügte Töne

Two additional tones

1. D d. mit 2 Sexten & 2 Septimen
D maj. with 2 Sixths & 2 Sevenths

2. D m. mit 2 Sexten & 2 Septimen
D min. with 2 Sixths & 2 Sevenths

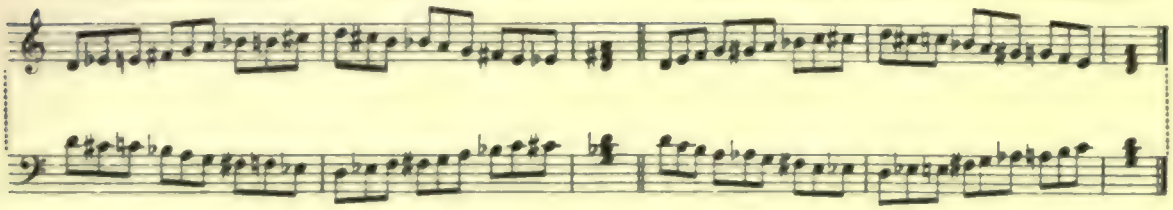


G min. with 2 Sevenths & 2 Sixths
G m. mit 2 Septimen & 2 Sexten

G maj. with 2 Sevenths & 2 Sixths
G d. mit 2 Septimen & 2 Sexten

3. D d. mit 2 Secunden & 2 Sexten
D maj. with 2 Seconds & 2 Sixths

4. D m. mit 2 Quarten & 2 Septimen
D min. with 2 Fourths & 2 Sevenths

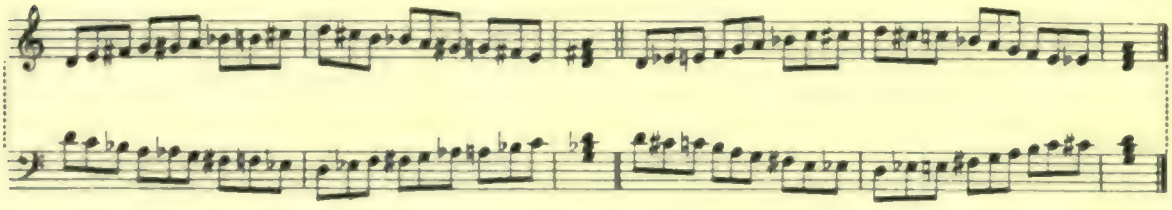


G min. with 2 Fourths & 2 Sevenths
G m. mit 2 Quarten & 2 Septimen

G maj. with 2 Seconds & 2 Sixths
G d. mit 2 Secunden & 2 Sexten

5. D d. mit 2 Quarten & 2 Sexten
D maj. with 2 Fourths & 2 Sixths

6. D m. mit 2 Secunden & 2 Septimen
D min. with 2 Seconds & 2 Sevenths



G min. with 2 Seconds & 2 Sevenths
G m. mit 2 Secunden & 2 Septimen

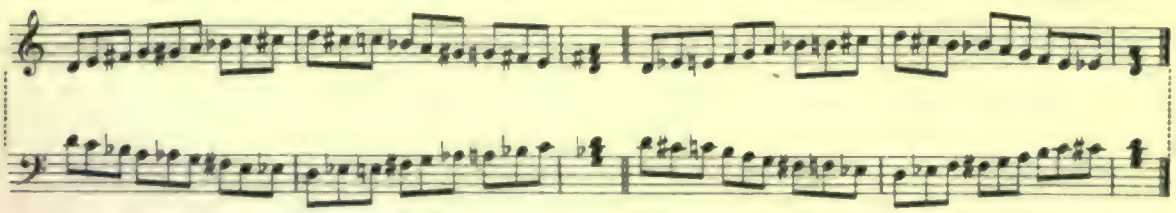
G maj. with 2 Fourths & 2 Sixths
G d. mit 2 Quarten & 2 Sexten

In den folgenden 6 Beispielen ist die Sexte in Dur klein, weil die Septime in Moll gross ist.

In the following 6 numbers the Sixth in major is small, because the Seventh in minor is large.

1. D d. mit 2 Quarten & 2 Septimen
D maj. with 2 Fourths & 2 Sevenths

2. D m. mit 2 Secunden & 2 Sexten
D min. with 2 Seconds & 2 Sixths

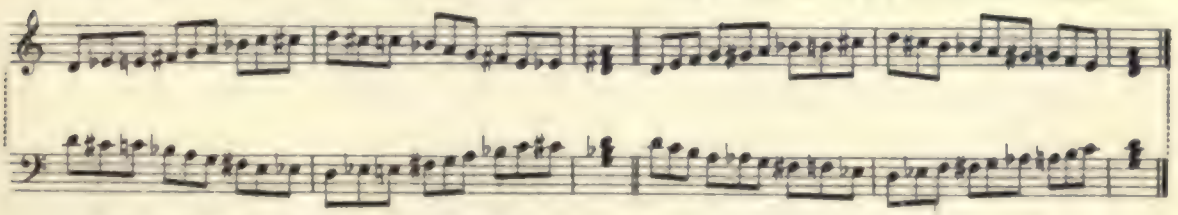


G min. with 2 Seconds & 2 Sixths
G m. mit 2 Secunden & 2 Sexten

G maj. with 2 Fourths & 2 Sevenths
G d. mit 2 Quarten & 2 Septimen

3. D d. mit 2 Secunden & 2 Septimen
D maj. with 2 Seconds & 2 Sevenths

4. D m. mit 2 Quarten & 2 Sexten
D min. with 2 Fourths & 2 Sixths

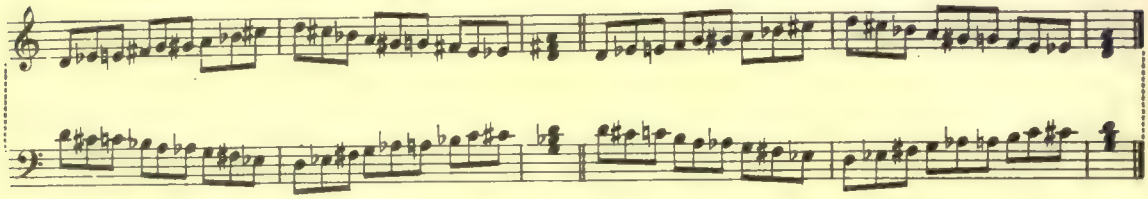


G min. with 2 Fourths & 2 Sixths
G m. mit 2 Quarten & 2 Sexten

G maj. with 2 Seconds & 2 Sevenths
G d. mit 2 Secunden & 2 Septimen

5. D d. mit 2 Secunden & 2 Quarten
D maj. with 2 Seconds & 2 Fourths

6. D m. mit 2 Secunden & 2 Quarten
D min. with 2 Seconds & 2 Fourths



G min. with 2 Fourths & 2 Seconds
G m. mit 2 Quarten & 2 Secunden

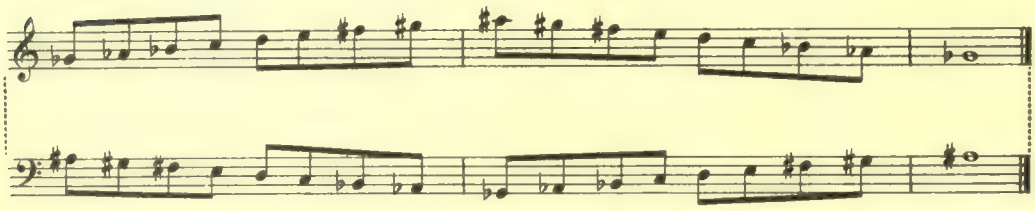
G maj. with 2 Fourths & 2 Seconds
G d. mit 2 Quarten & 2 Secunden

Die letzten 6 Beispiele sind noch einmal zu nehmen, doch mit grosser Sexte statt kleiner in Dur, und mit kleiner Septime statt grosser in Moll.

Repetition of the last 6 examples, but in major large Sixth instead of small Sixth, and in minor small Seventh instead of large Seventh.

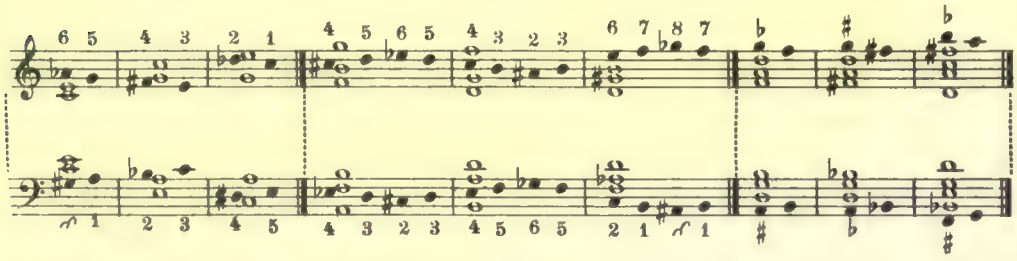
Die ganztonige Tonleiter

The whole-tone scale



Vorhalte von oben werden Vorhalte von unten, und umgekehrt

Suspensions from above become suspensions from below, and vice versa



𝆒 bedeutet Untersecunde

𝆒 designates the lower Second

Ein Dreiklang in der Octavlage wird zu einem Dreiklang in der zweiten Umkehrung.

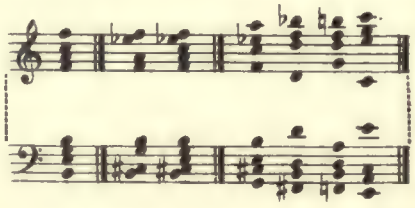
Einem verdoppelten Grundton im Septimenaccord steht eine verdoppelte Septime gegenüber.

Ein springender Grundton im Septimenaccord wird zu einer springenden Septime.

A triad in Octave-position becomes a triad in second inversion.

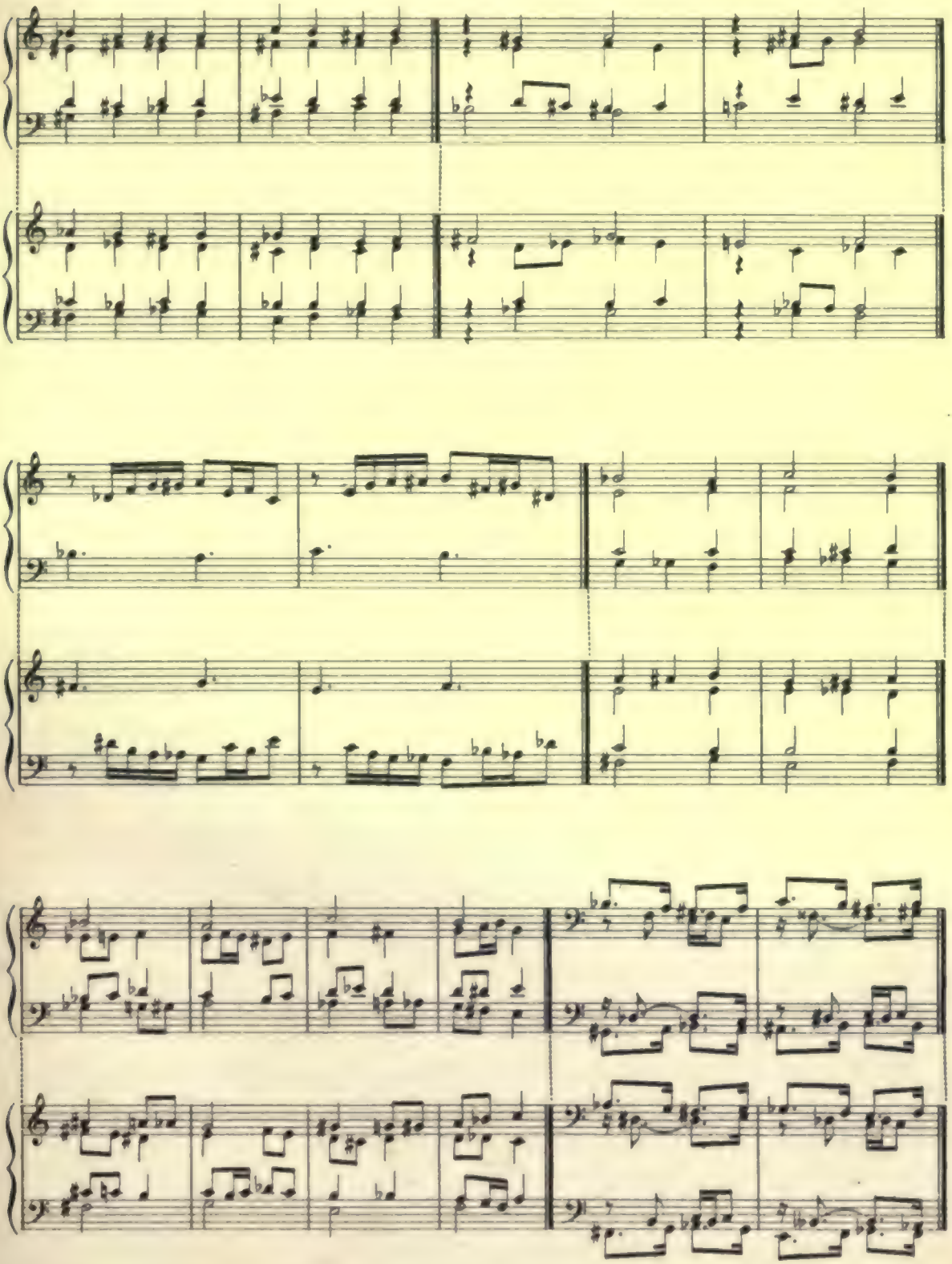
The doubling of the fundamental tone in Seventh-chords becomes doubling of the Seventh.

In the Seventh-chord the leaping fundamental tone becomes leaping Seventh.



Zu weiterer Vergleichung folgen hier ein paar kurze Sätze mit symmetrischer Umkehrung.

A few short settings and their symmetrical inversion will illustrate the subject clearly.



Ob ein Satz sich zu symmetrischer Umkehrung eigene, lässt sich nicht durch Regeln bestimmen. Nur das ist sicher: je chromatischer ein Satz ist, um so eher kann man ihn auch symmetrisch verwenden. Und das ist der Grund, wesshalb das diatonisch beschränkte Contrarium reversum keine reichen Früchte trug. Man muss die Erkenntniss gewinnen, dass es mehr brauchbare und wohlklingende Harmonien und Accordfolgen gibt, als alte und neue Schulweisheit sich träumen lässt; man muss sich ferner eine genaue Kenntniss der zufälligen Dissonanzen aneigenen, und sollte ausserdem versuchen, im doppelten Contrapunkt der Octave denken zu lernen, also sich Sätze mit ausgetauschten Stimmen vorzustellen. Die auf fleissigem Ueben beruhende Erfahrung wird das Uebrige thun.

Experience gained by careful practice is the only means of finding out whether or not a setting is suitable for symmetrical inversion. No rules can be given, but with certainty we can say: the more chromatic a setting is the more appropriate it becomes for symmetrical inversion, because chromatic progression is the smoothest. We must learn, that there are more both useful and well-sounding harmonies and chord connections than are dreamt of in magisterial wisdom, whether old or new. We must learn as much as possible about accidental dissonances, and must try to think in the double counterpoint of the Octave, that is to imagine a composition with exchanged parts.

Von den umfangreicheren Canons wurden mehrere mit einer Tempo-Angabe versehen; für die anderen gilt im Allgemeinen ein möglichst ruhiges Tempo.

Most of the larger sized canons are meant in tempo tranquillo.

Fermaten gegen Ende eines Satzes bedeuten: hier könnte man schliessen.

A fermata (hold) near the end of a canon designates an earlier close.

Gelegentliche Bogen bezeichnen den Umfang des Themas, sind also keine Legatobogen.

Ties occasionally given are not legato ties, they only show the compass of the themes.

Ein paar Arbeiten von dreien meiner Schüler, Mrs. Grace Chadbourne, Mr. John A. Carpenter und Herrn Otto Wolf, wurden als Musterbeispiele mit aufgenommen.

A few model canons by Mrs. Grace Chadbourne, and Messrs. John A. Carpenter and Otto Wolf, pupils of mine, are given in addition to my own work.

Canons in der Octave und Prime

Der Dreiklang

In den folgenden Beispielen ist statt C dur auch C moll zu lesen, und statt A moll auch A dur.

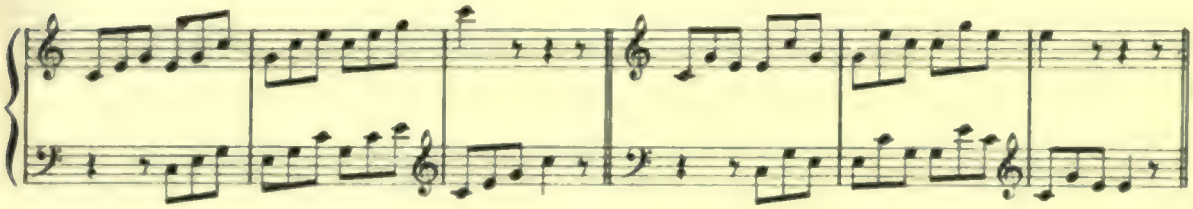
Zweistimmig

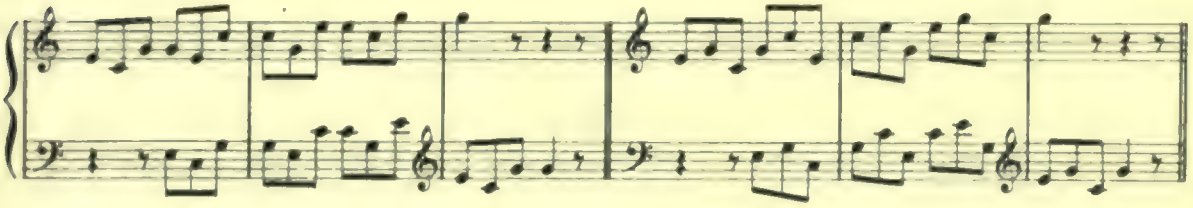
Canons in the Octave and Prime

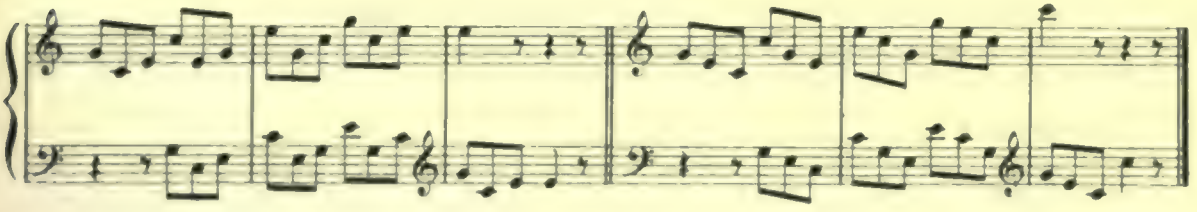
The triad

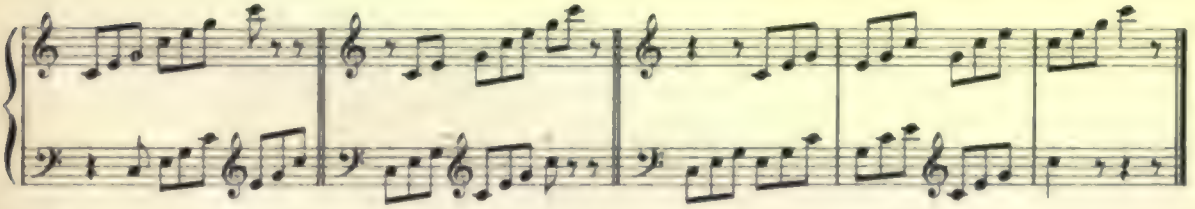
In this paragraph C major and A minor stand also for C minor and A major.

Of two parts



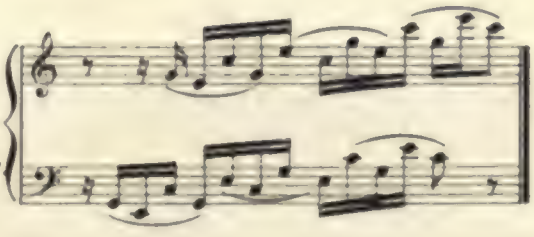






Mit Verdoppelung eines accordischen Tones.

Doubling of a chordic tone

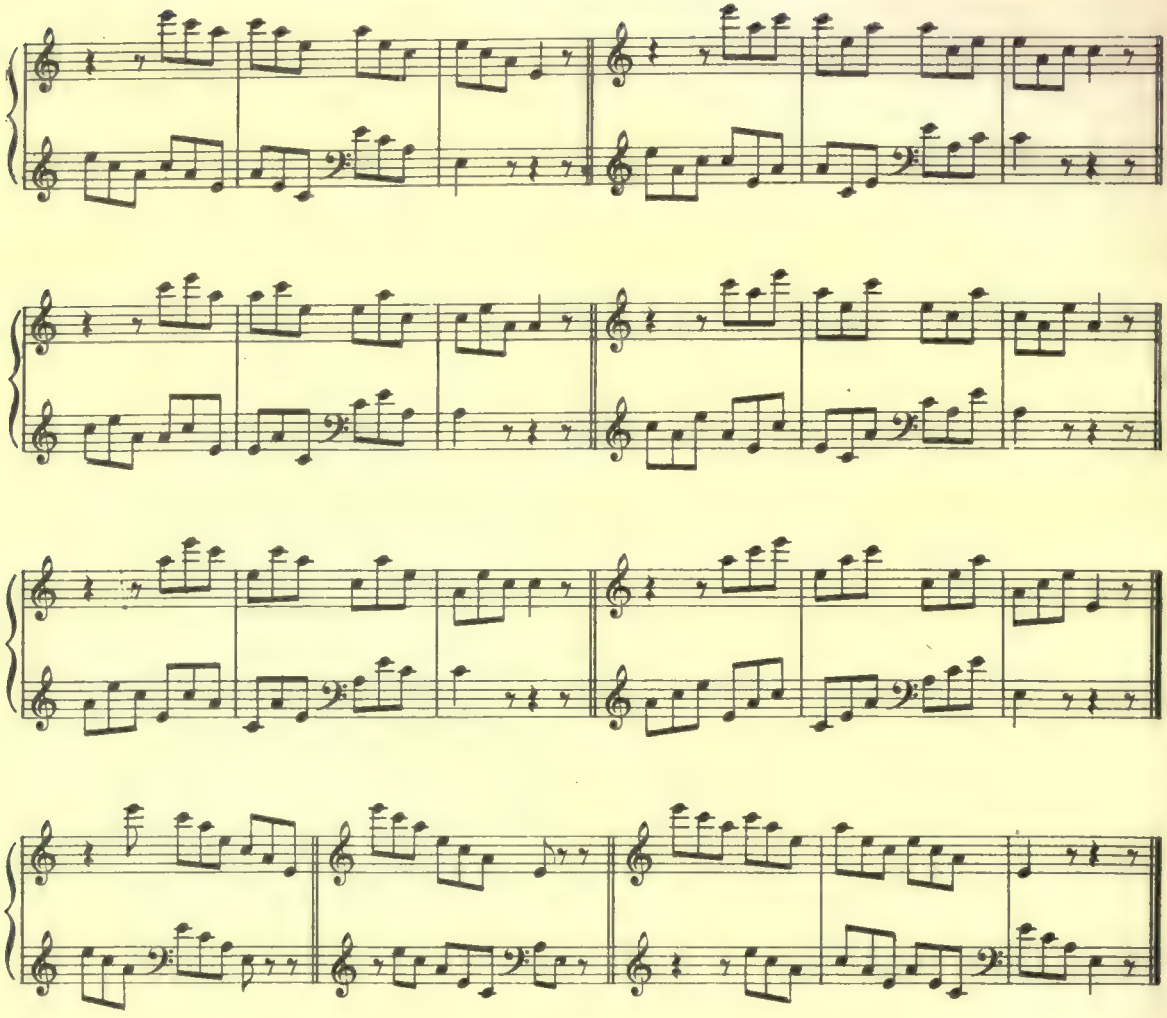


Aehnlich andere Brechungsformen.

Other arpeggios in a similar manner.

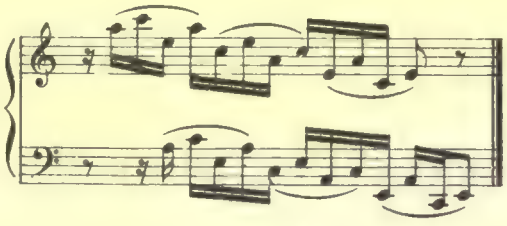
Symmetrische Umkehrung

Symmetrical inversion



Mit Verdoppelung eines accordischen Tones.

Doubling of a chordic tone.

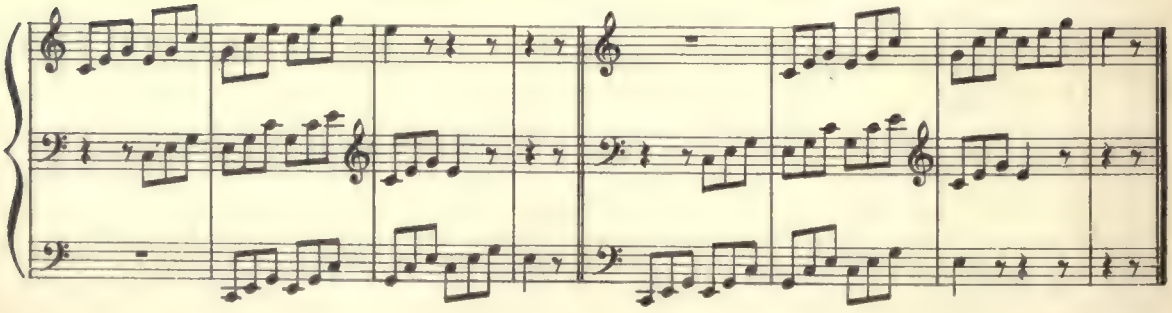


Aehnlich andere Brechungsformen.

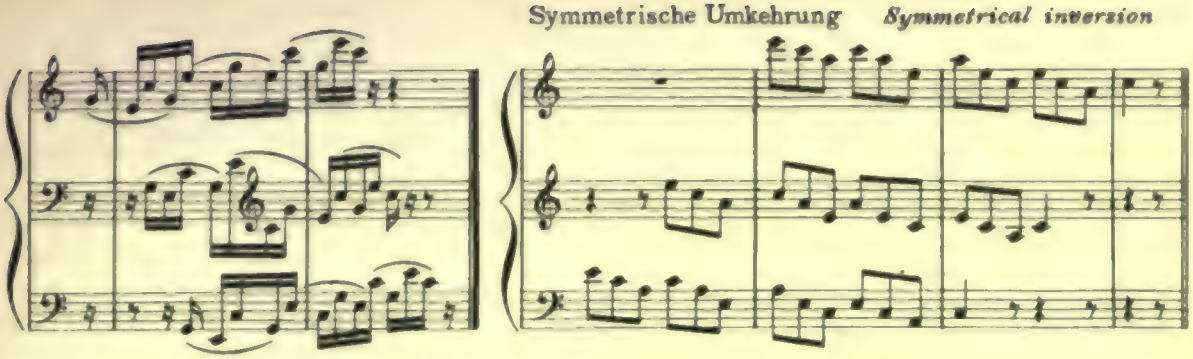
Other arpeggios in a similar manner.

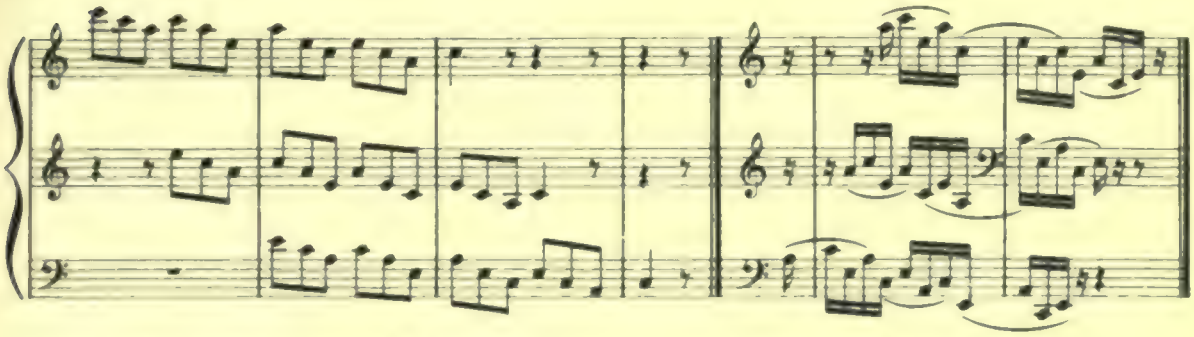
Dreistimmig

Of three parts



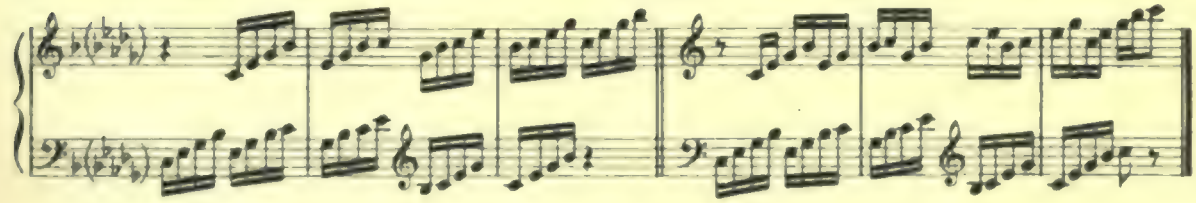
Symmetrische Umkehrung *Symmetrical inversion*

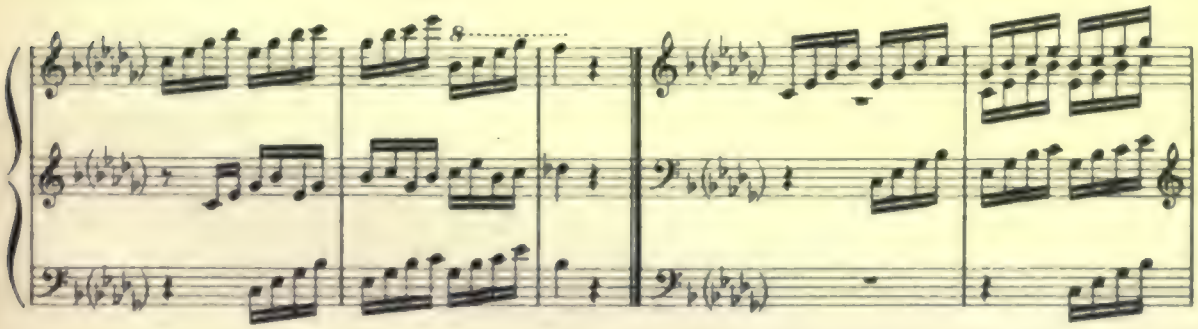


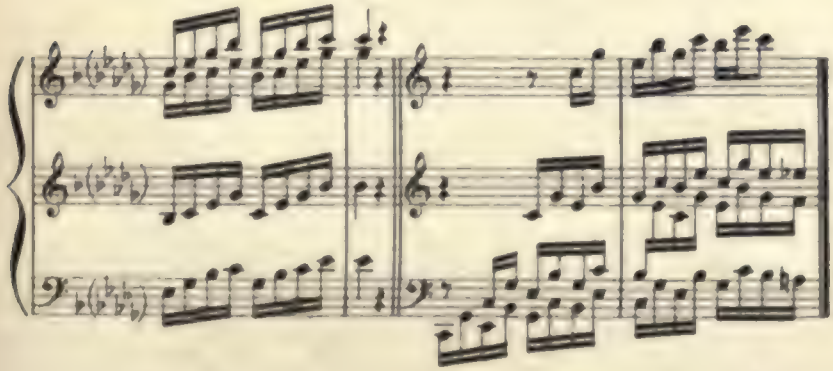


Dominant und kleiner Septimenaccord

Dominant and small Seventh-chords





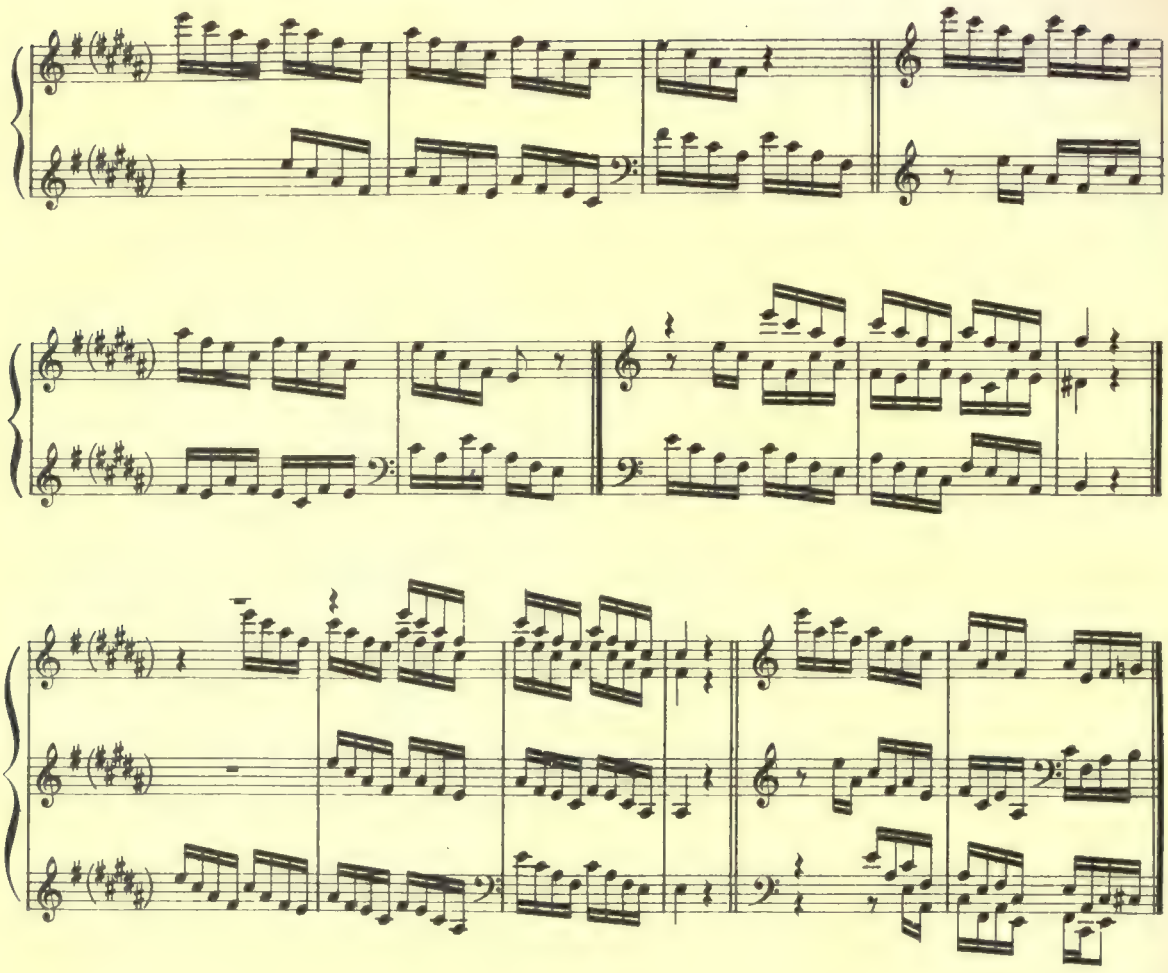


Im 3. und 5. Beispiele ist der letzte Accord „frei", d.h. er ist nicht thematisch.

In the 3d and 5th examples the last chord is "free", that means, it is not thematic.

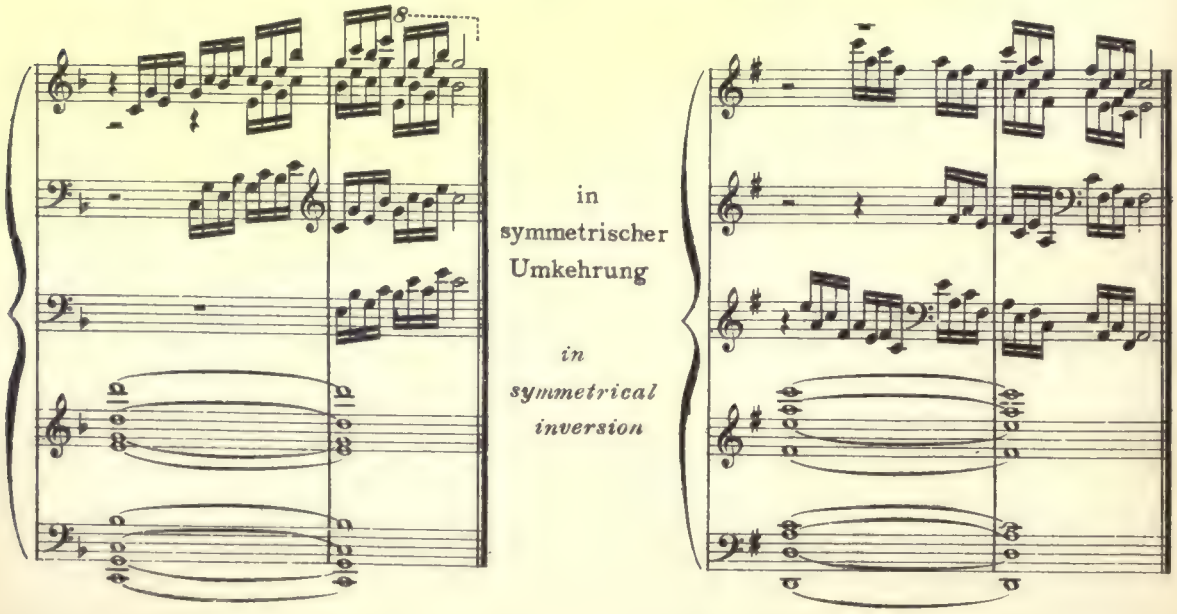
Symmetrische Umkehrung

Symmetrical inversion



Der grosse Nonenaccord

The large Ninth-chord



in
symmetrischer
Umkehrung

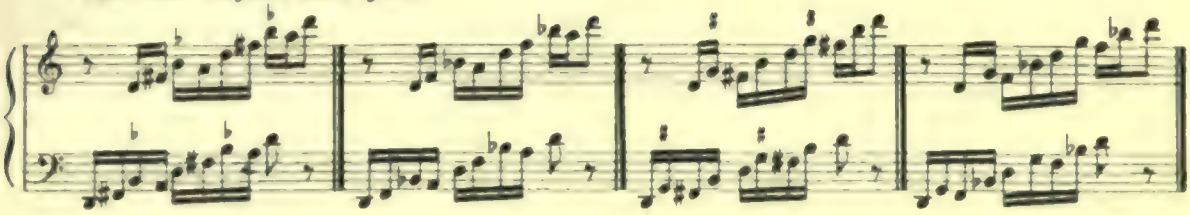
in
symmetrical
inversion

Der Dreiklang mit zufälligen Dissonanzen

The triad with accidental dissonances

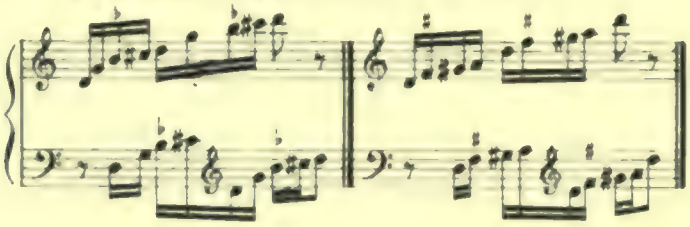
Sexte vor der Quinte.

The Sixth before the Fifth.



Uebermässige Quarte vor der Quinte.

The augmented Fourth before the Fifth.

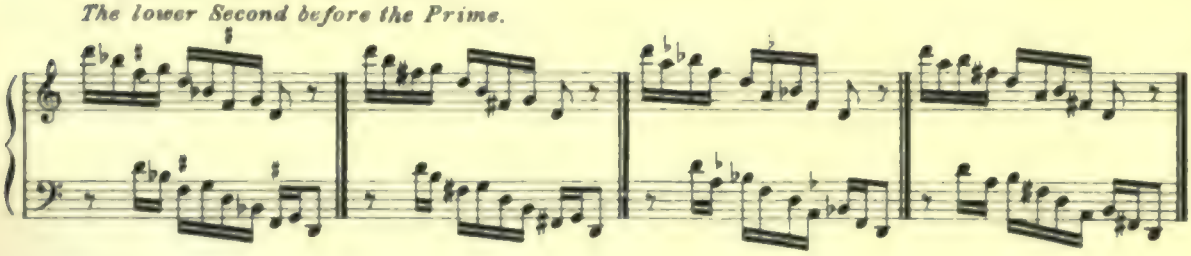


Symmetrisch

Symmetrically

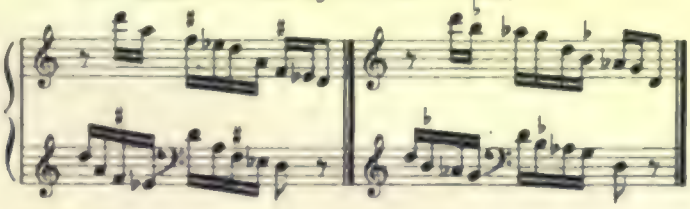
Untersecunde vor der Prime.

The lower Second before the Prime.



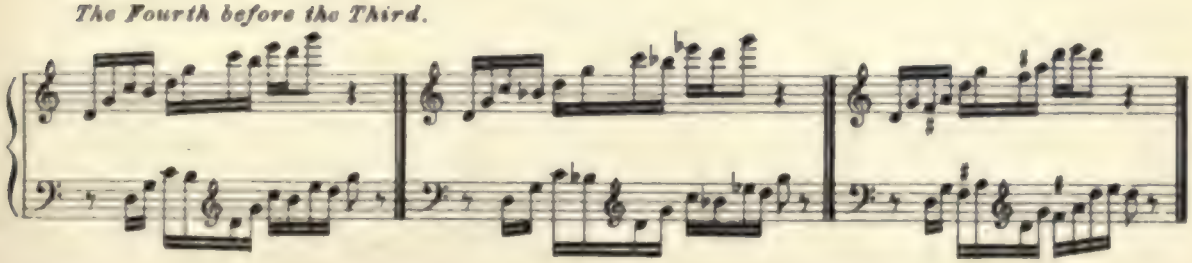
Kleine Secunde vor der Prime.

The small Second before the Prime.

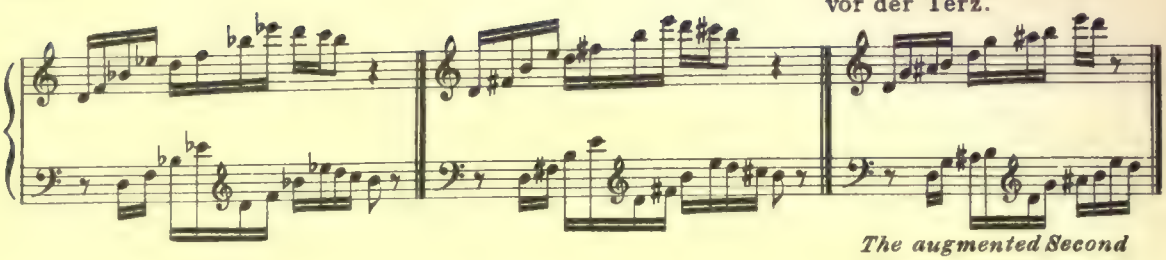


Quarte vor der Terz.

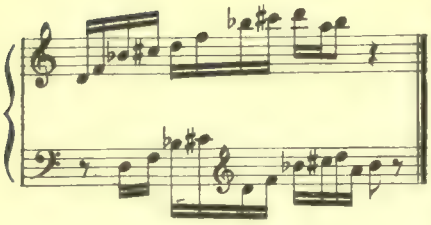
The Fourth before the Third.



Uebermässige Secunde
vor der Terz.



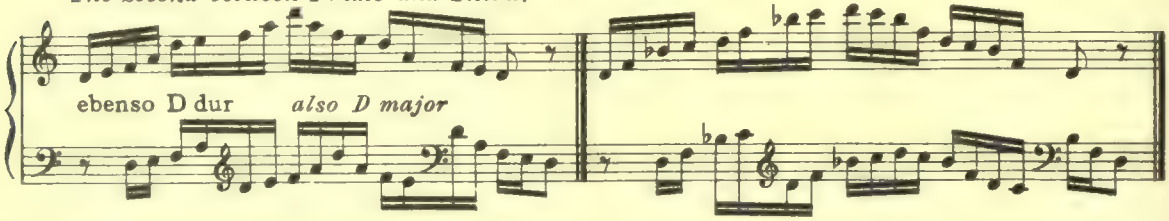
The augmented Second before the Third.

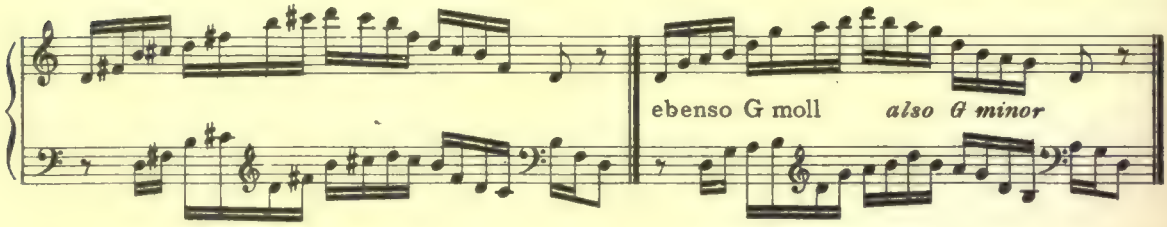


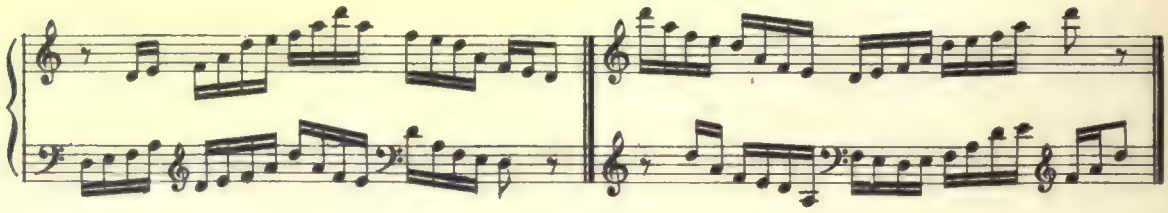
Die vorstehenden sieben, bez. acht Sätze eigenen sich, auch ohne die kurzen Anhängsel, oder viel mehr trotz dieser, nicht zu sym. Umkehrung; doch sind die Stimmen einzeln symmetrisch verwendbar.

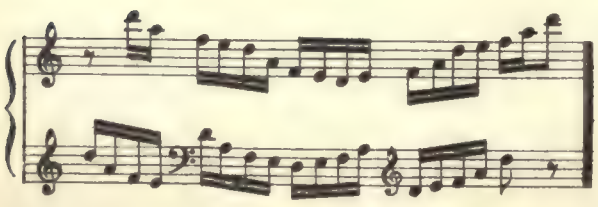
The sym. inv. of the last seven, resp. eight examples, have very queer sound. The student may make the experiment and gain experience. But if the parts are taken singly, they are symmetrically of use.

Secunde zwischen Prime und Terz.
The Second between Prime and Third.





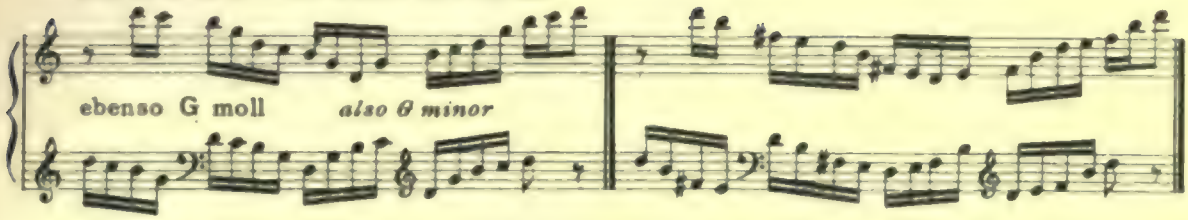


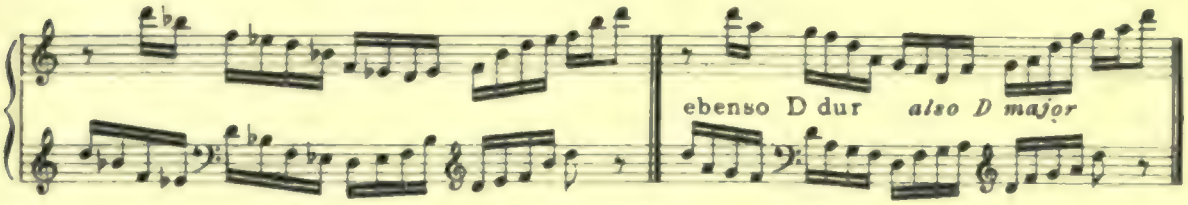


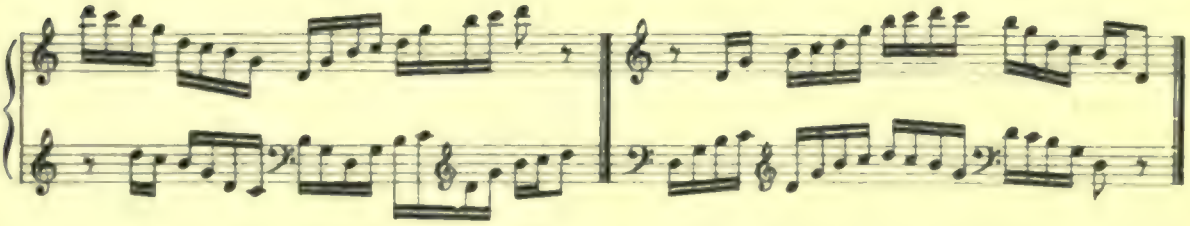
In der Weise der letzten drei Beispiele auch der D dur, B dur, H moll, G dur und G moll Dreiklang.

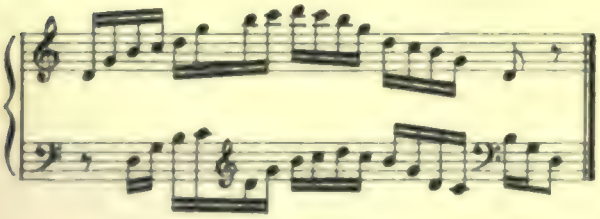
Also the D major, B♭ major, B minor, G major and G minor triads similar to the last three examples.

Quarte zwischen Terz und Quinte.
The Fourth between Third and Fifth.





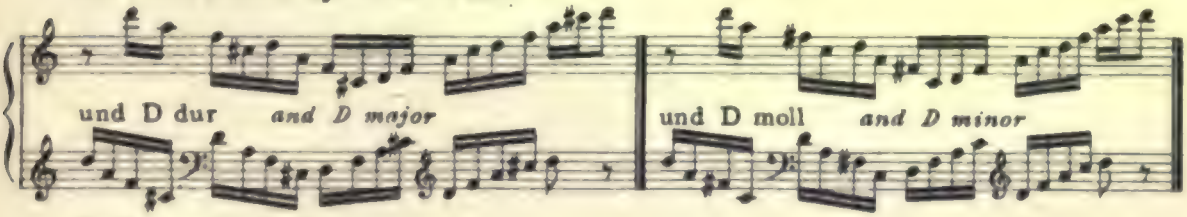




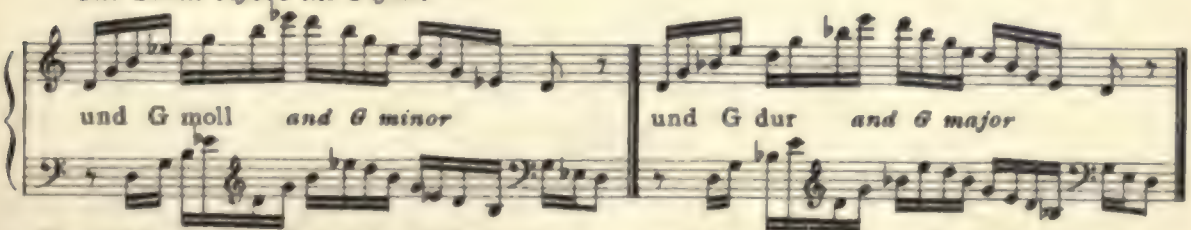
In der Weise der letzten drei Beispiele auch der G moll, H moll, B dur, D moll und D dur Dreiklang.

Also the G minor, B minor, B♭ major, D minor and D major triads similar to the last three examples.

Untersecunde vor der Prime.
The lower Second before the Prime.



Sexte vor der Quinte.
The Sixth before the Fifth.



Die beiden letzten Beispiele sind die sym. Umk. der vorhergehenden zwei.

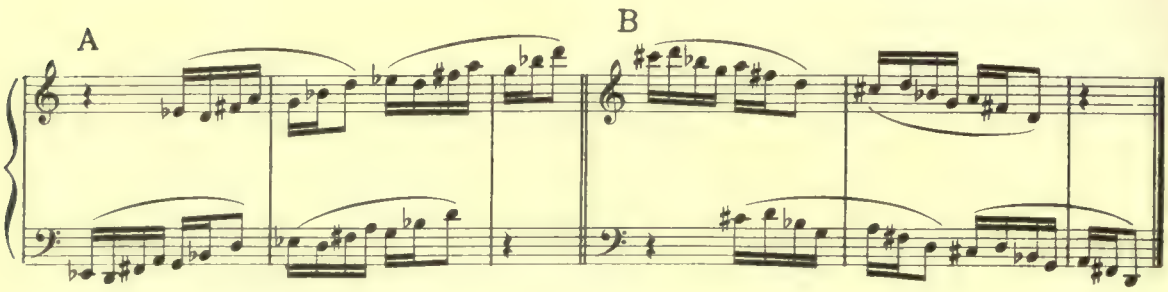
The last two examples are the sym. inv. of the preceding two.

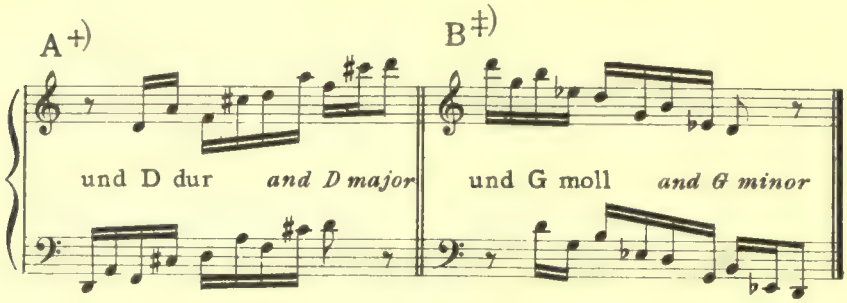
Der Kürze halber mögen nun die Buchstaben A und B zur Bezeichnung des ursprünglichen Satzes und der sym. Umk. dienen.

For the sake of brevitiy, from here on, the letters A *and* B *designate the original form and its sym. inv.*

Weitere und erweiterte Beispiele

More and extended examples



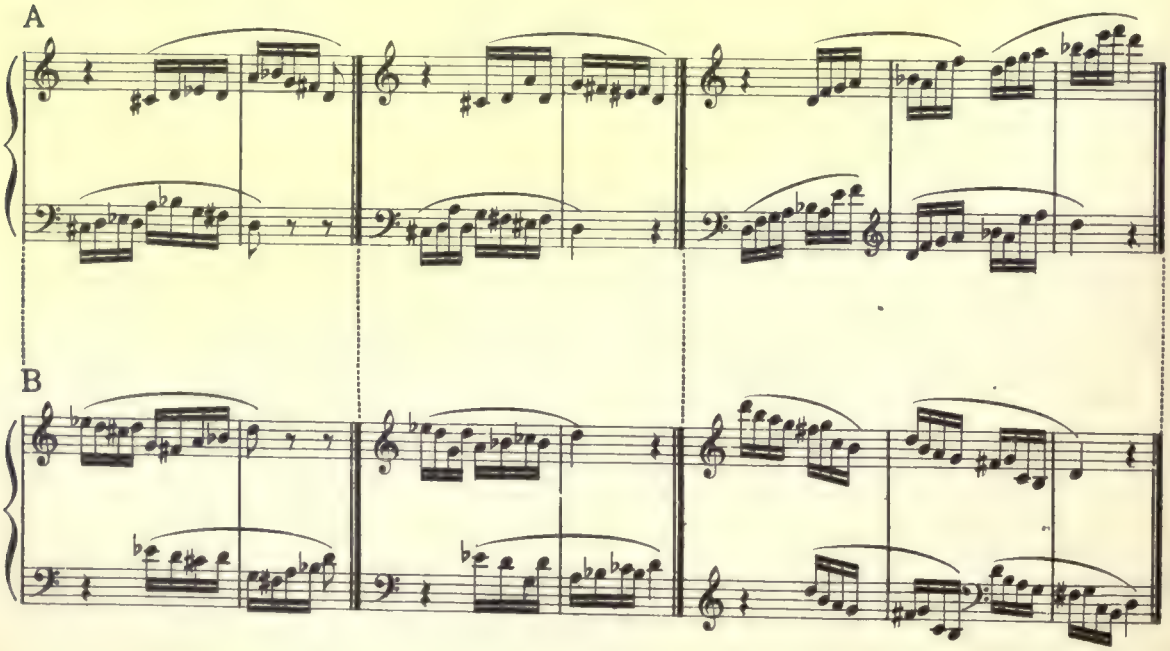


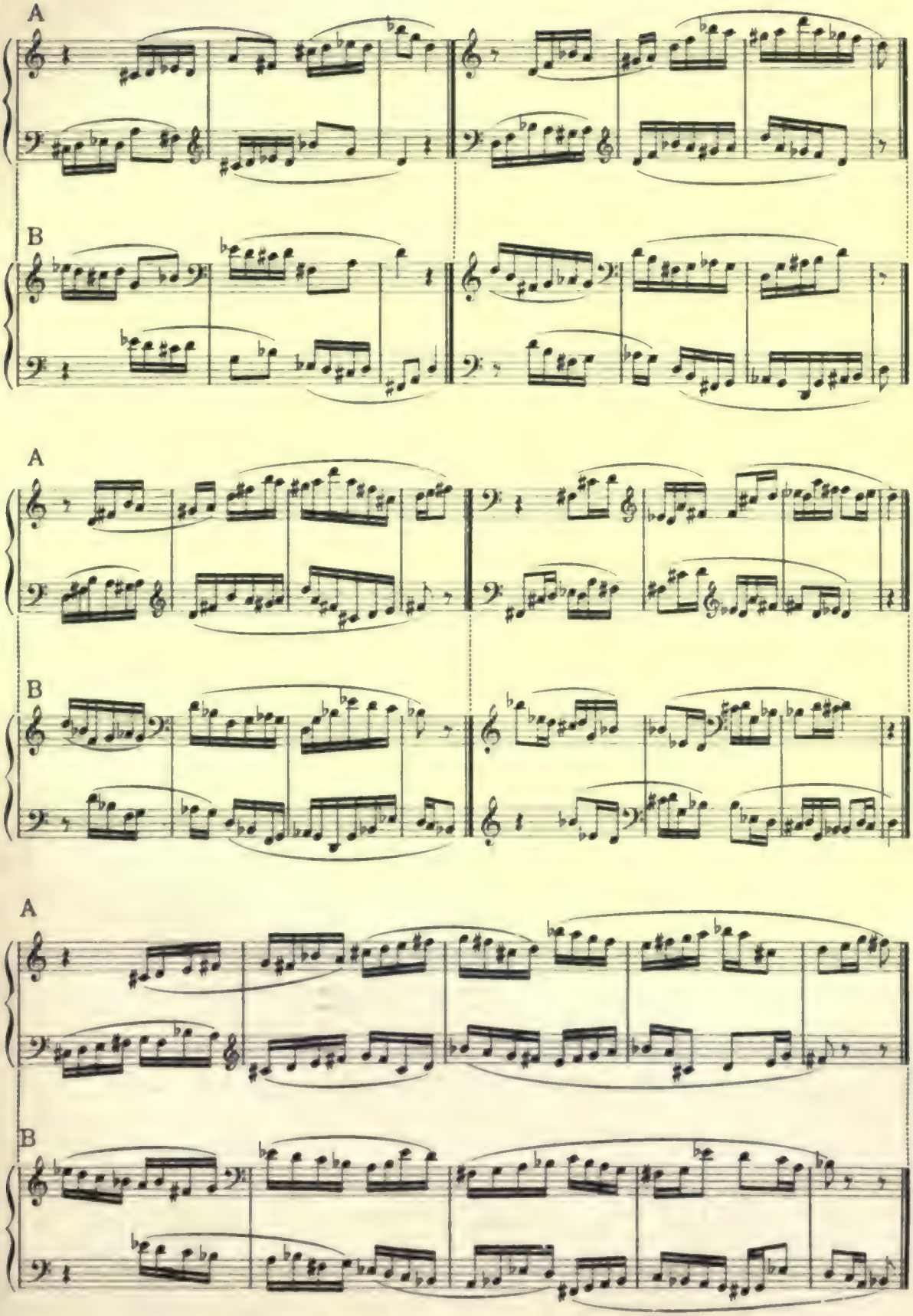
+) auch ohne das ♯, mit der Vorzeichnung von G dur, A moll und C moll.

‡) auch ohne das ♭, mit der Vorzeichnung von D moll, C dur und A dur.

+) *also without the* ♯ *before c, but with the signature of G major, A minor, or C minor.*

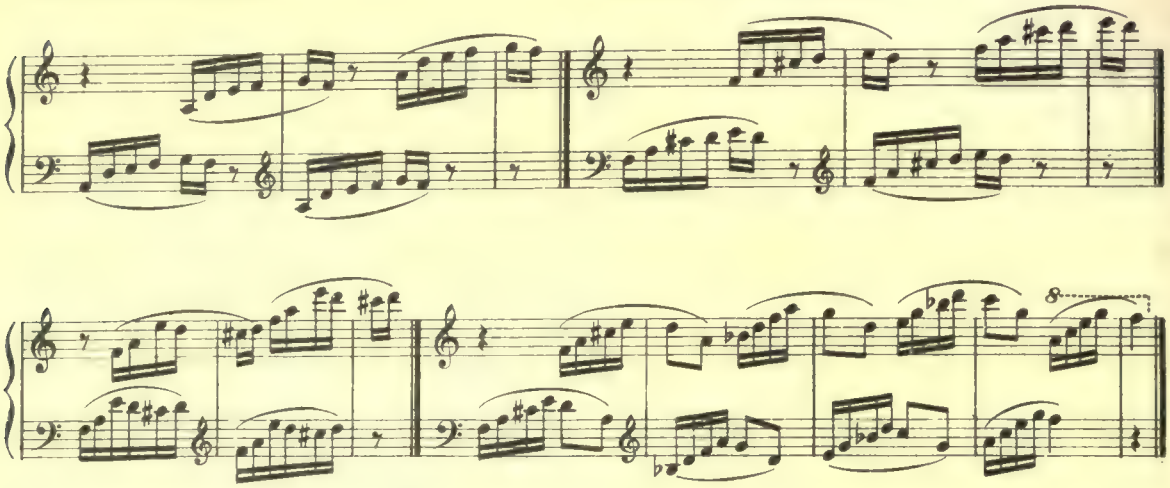
‡) *also without the* ♭ *before e, but with the signature of D minor, C major, or A major.*




A
B
A
B
A
B

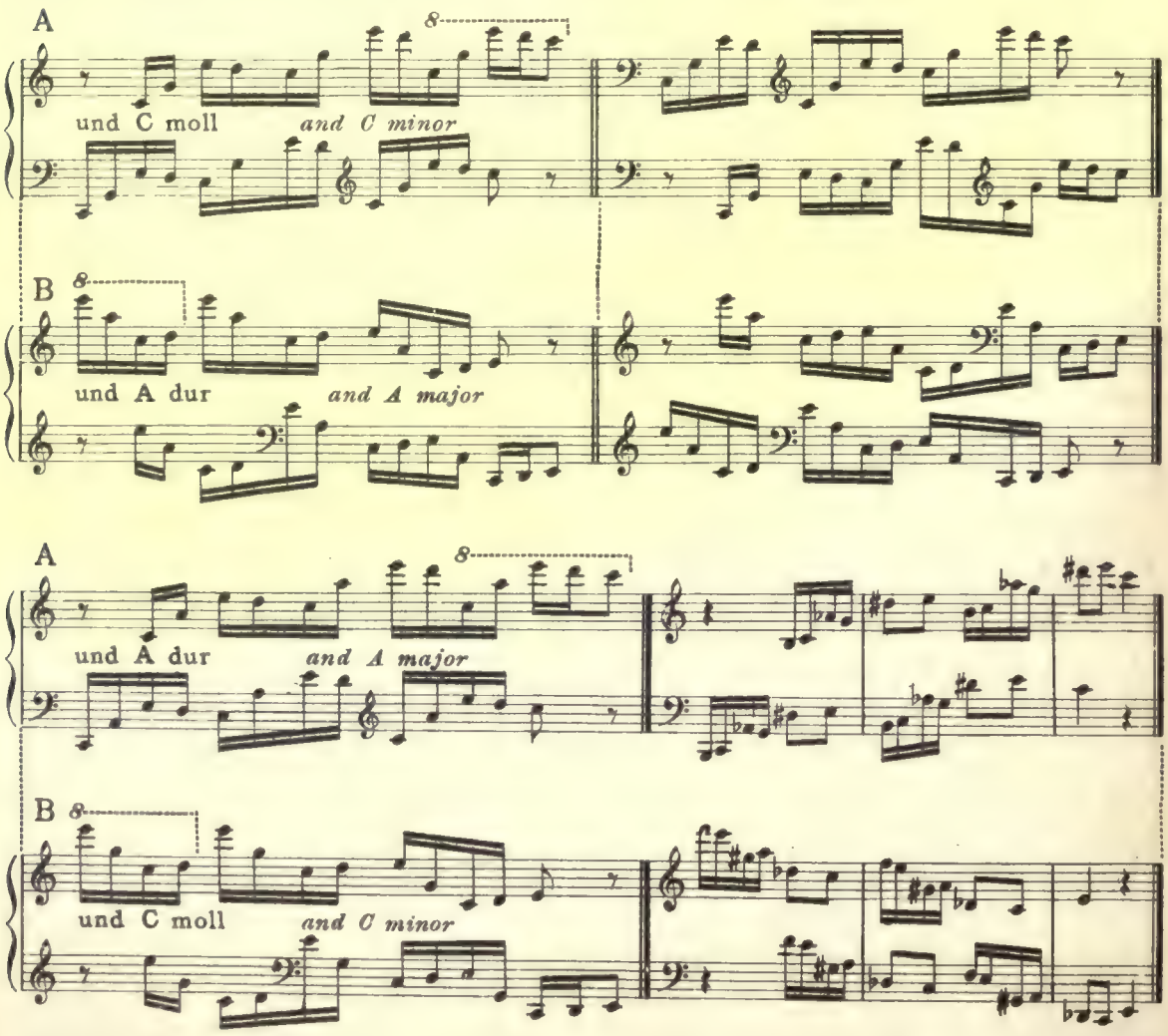
Die ersten drei der nachfolgenden vier, zu symmetrischer Umkehrung wenig taugenden Beispiele könnten sich auch auf den D dur Dreiklang beziehen.

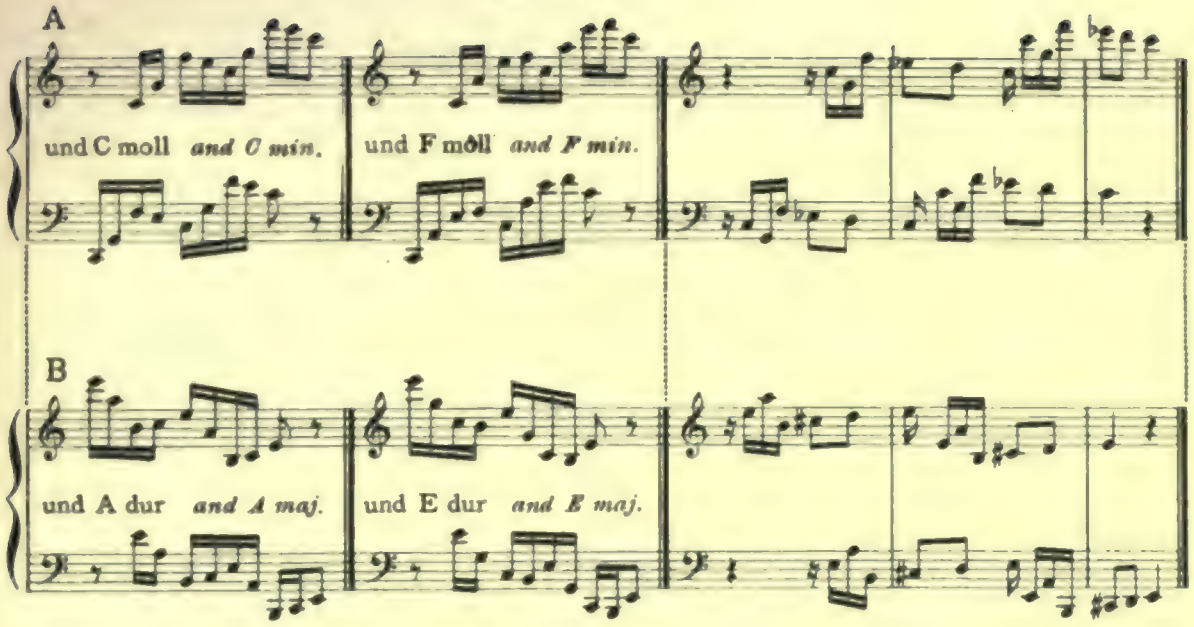
In the first three of the following examples f♯ may take the place of f. But neither in major nor minor are they suitable for symmetrical inversion.

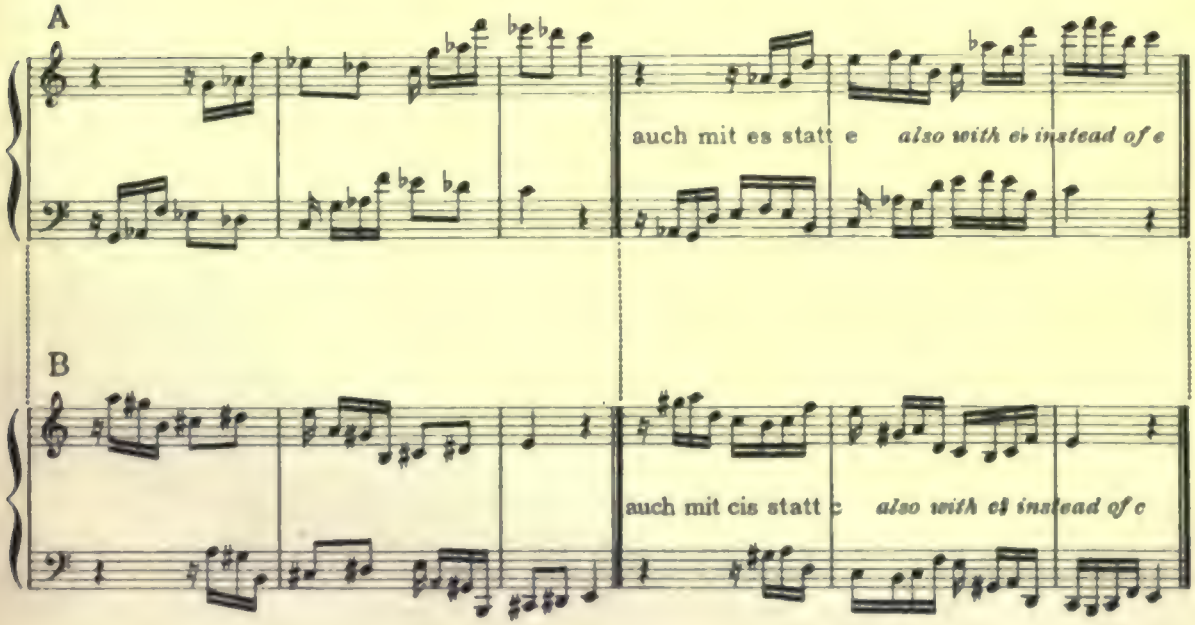


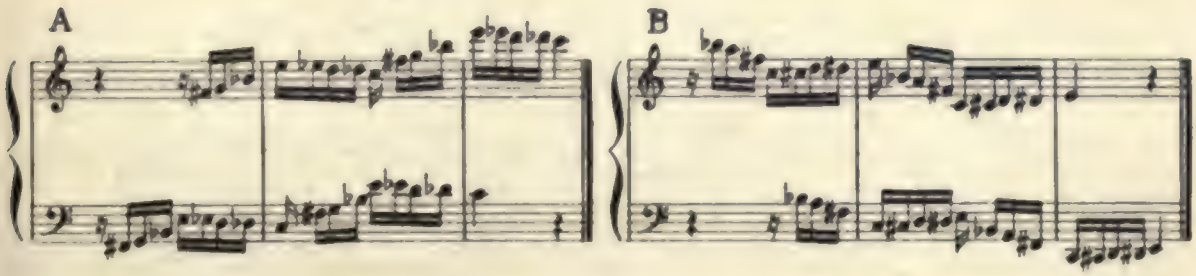
Nach genügendem Studium aller Beispiele dieses Kapitels empfiehlt es sich, sie zu transponiren.

After sufficient study all examples in this chapter may be transposed.




A
und C moll and C min.
und F moll and F min.
B
und A dur and A maj.
und E dur and E maj.


A
auch mit es statt e also with eb instead of e
B
auch mit cis statt c also with c♯ instead of c

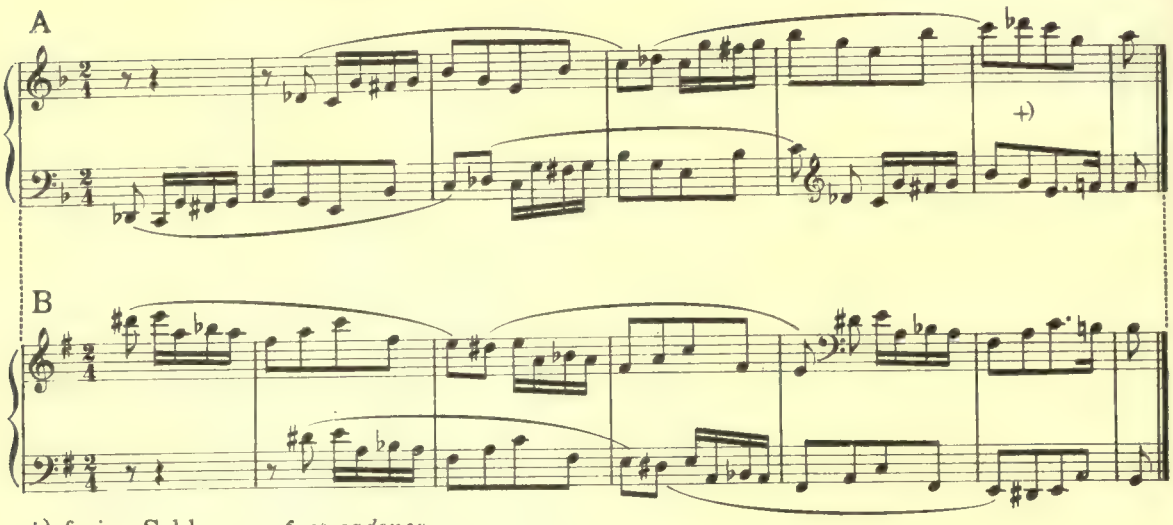

A
B

Septimenaccorde mit zufälligen Dissonanzen

Seventh-chords with accidental dissonances

Mit Vorhalten

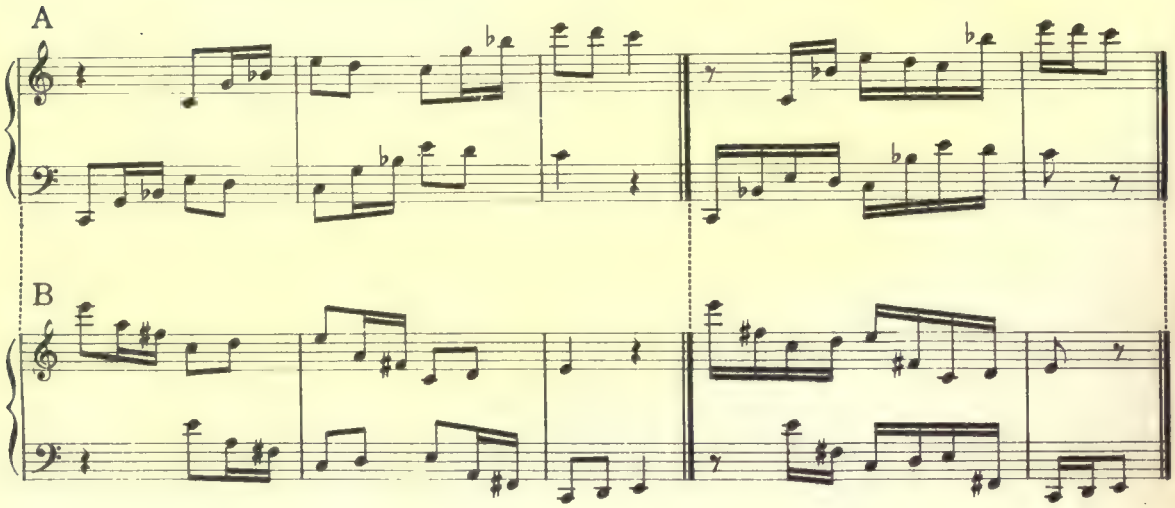
With suspensions

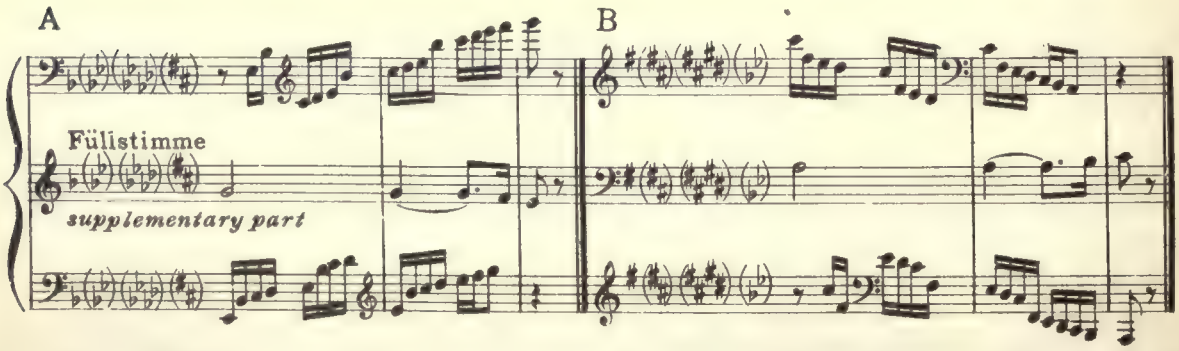


+) freier Schluss *free cadence*

Mit Durchgängen

With passing tones



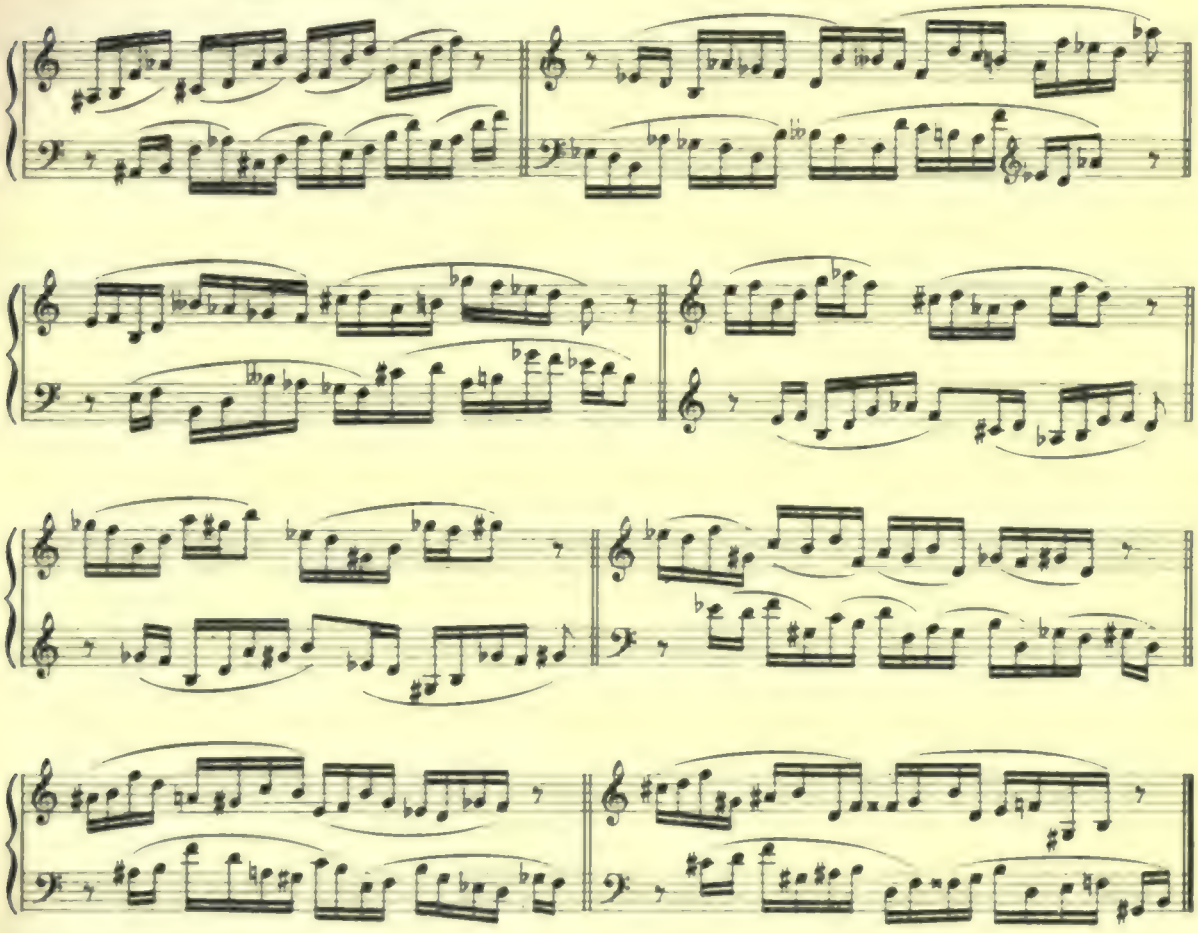


Der verminderte Septimenaccord mit Vorhalten

The diminished Seventh-chord with suspensions

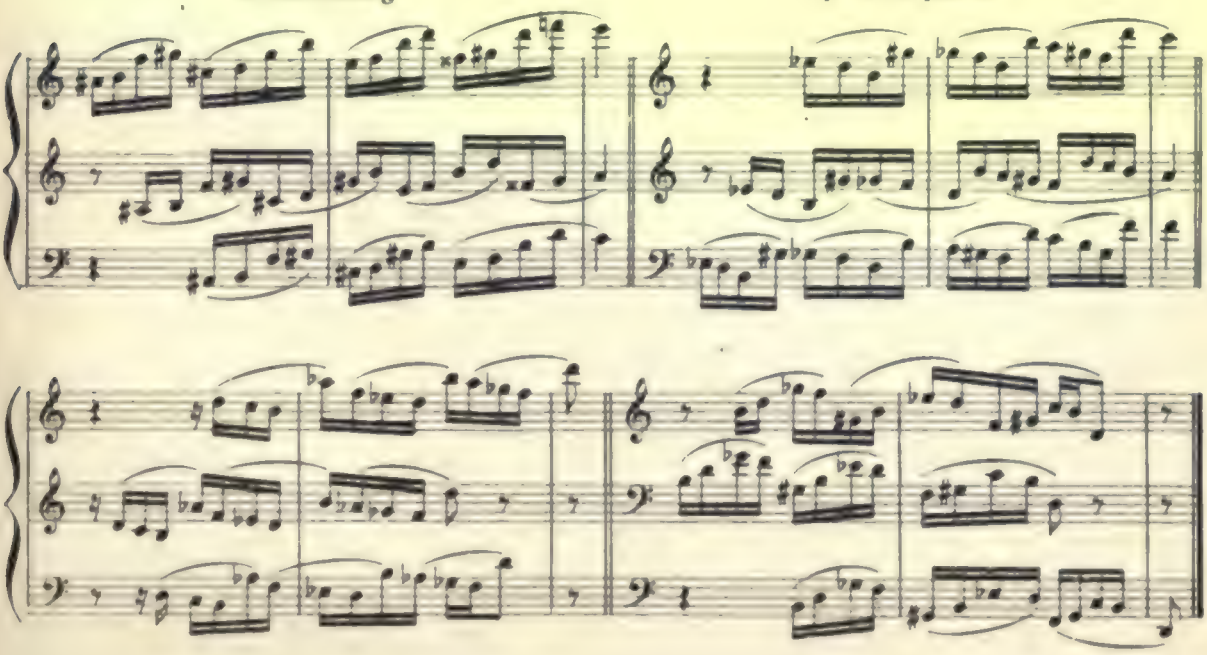
Zweistimmig

Of two parts



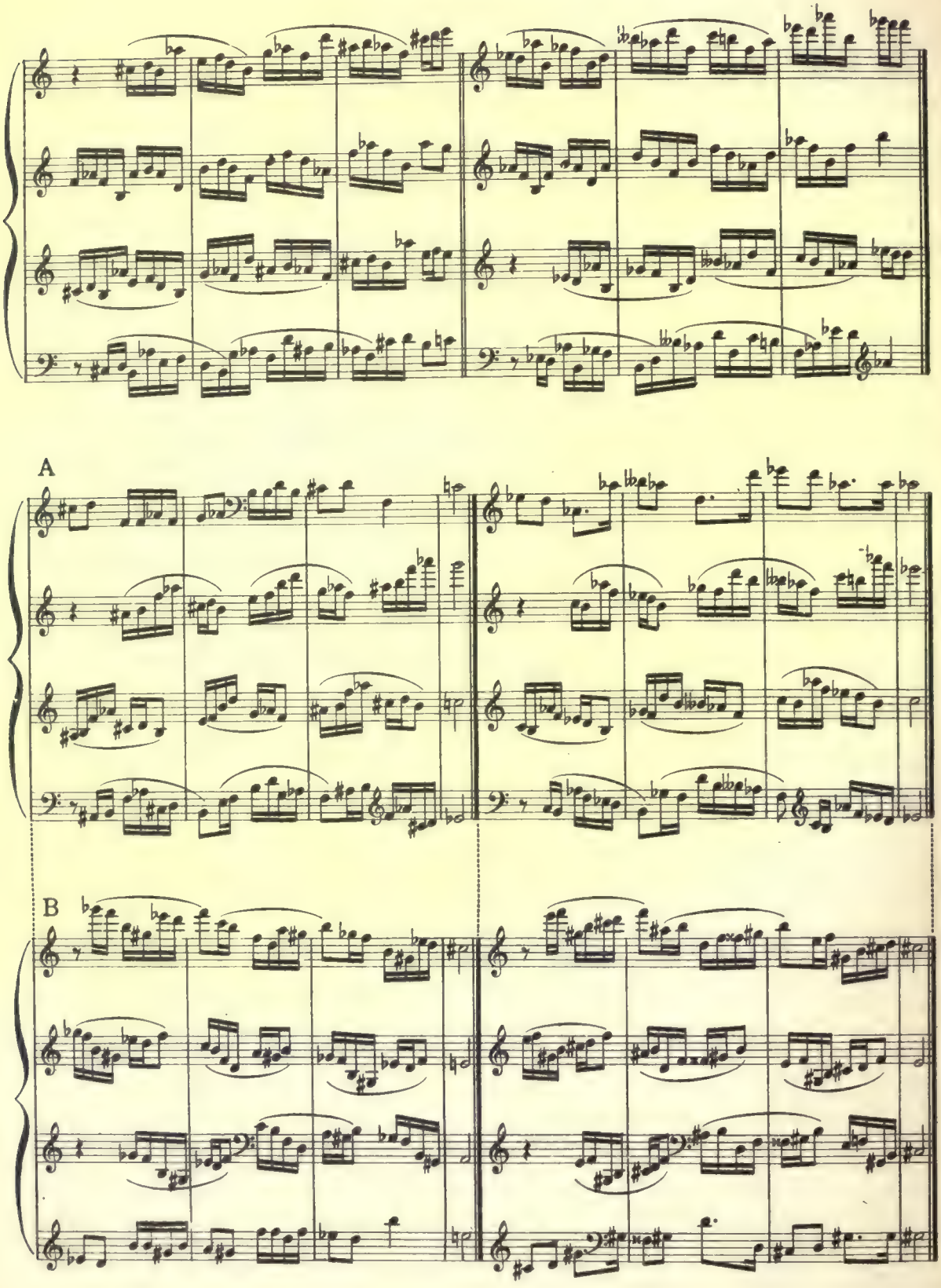
Dreistimmig

Of three parts



Mit einer freien Stimme
und freiem Schluss

With a supplementary part
and a free close

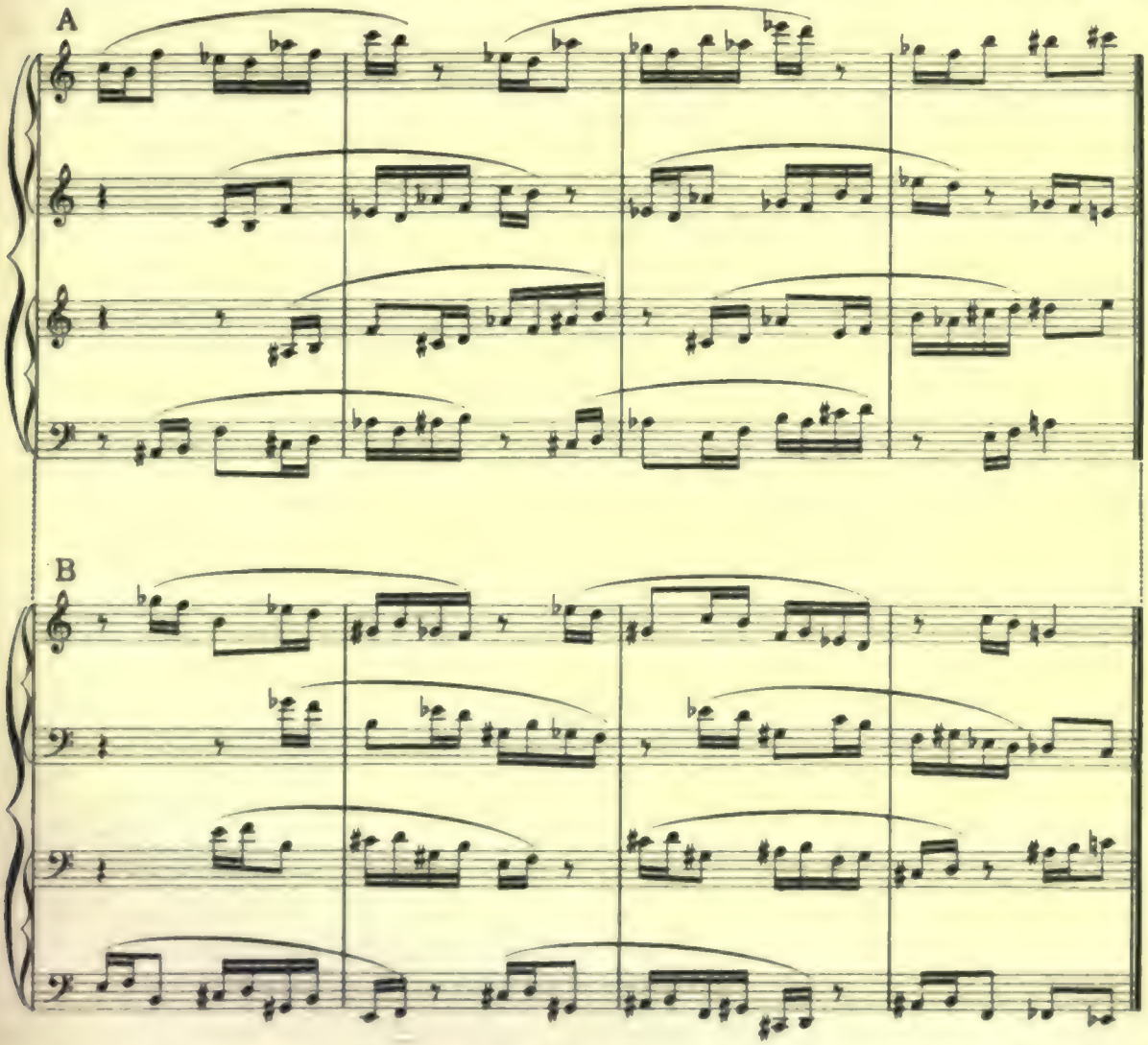


Vierstimmig

Der folgende Satz könnte bereits als Doppelcanon bezeichnet werden, da die Ober- und Unterstimmen nicht durchaus gleich sind: in dem einen Falle kommen die Vorhalte von oben, und in dem andern von unten. Freier Schluss.

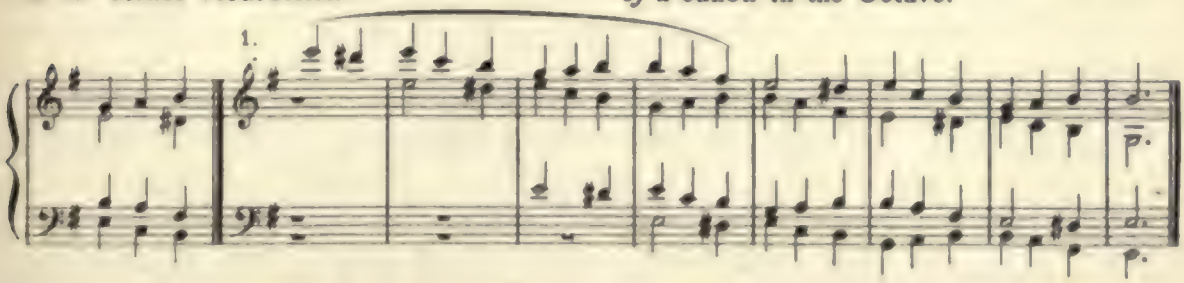
Of four parts

The following canon is in some respect a double canon, because the lower parts are not entirely equal to the upper parts: in the bass and tenor suspensions from below, and in the soprano and alto suspensions from above. Free close.



Die vier *Stimmen eines gegebenen Satzes melodisch aneinander gereiht* und zu einem *Canon in der Octave* verarbeitet.

The four parts of a given setting melodically arranged in one part, *thus becoming the theme of a* canon in the Octave.



2.

3.

4.

5.

Von dem folgenden Canon in der Prime und Octave sind *die beiden Schlusstakte* als *der gegebene Satz* zu betrachten.

Of the following canon in the Prime and Octave the two closing measures *are considered* the given setting.

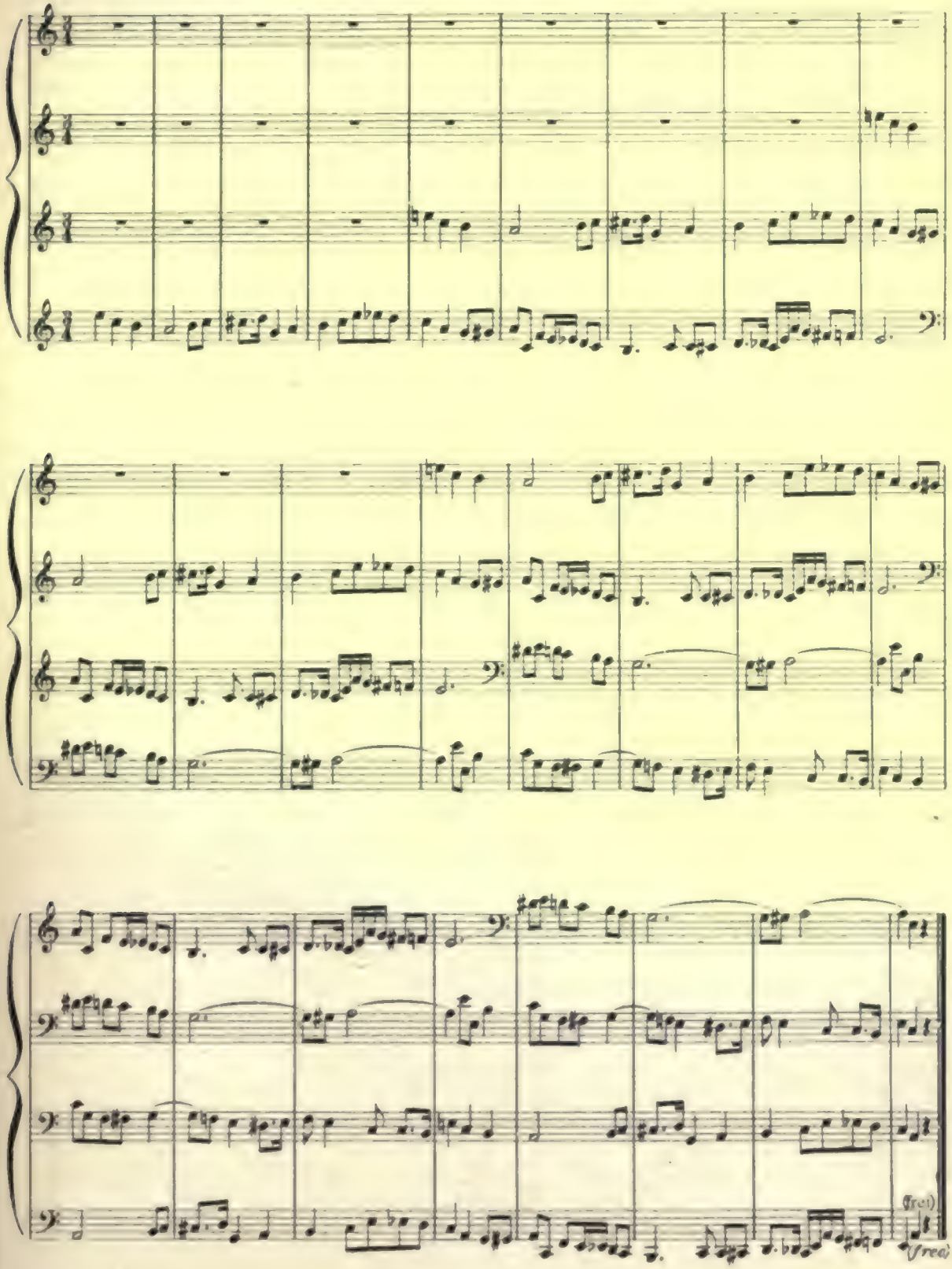
Canon in der Prime

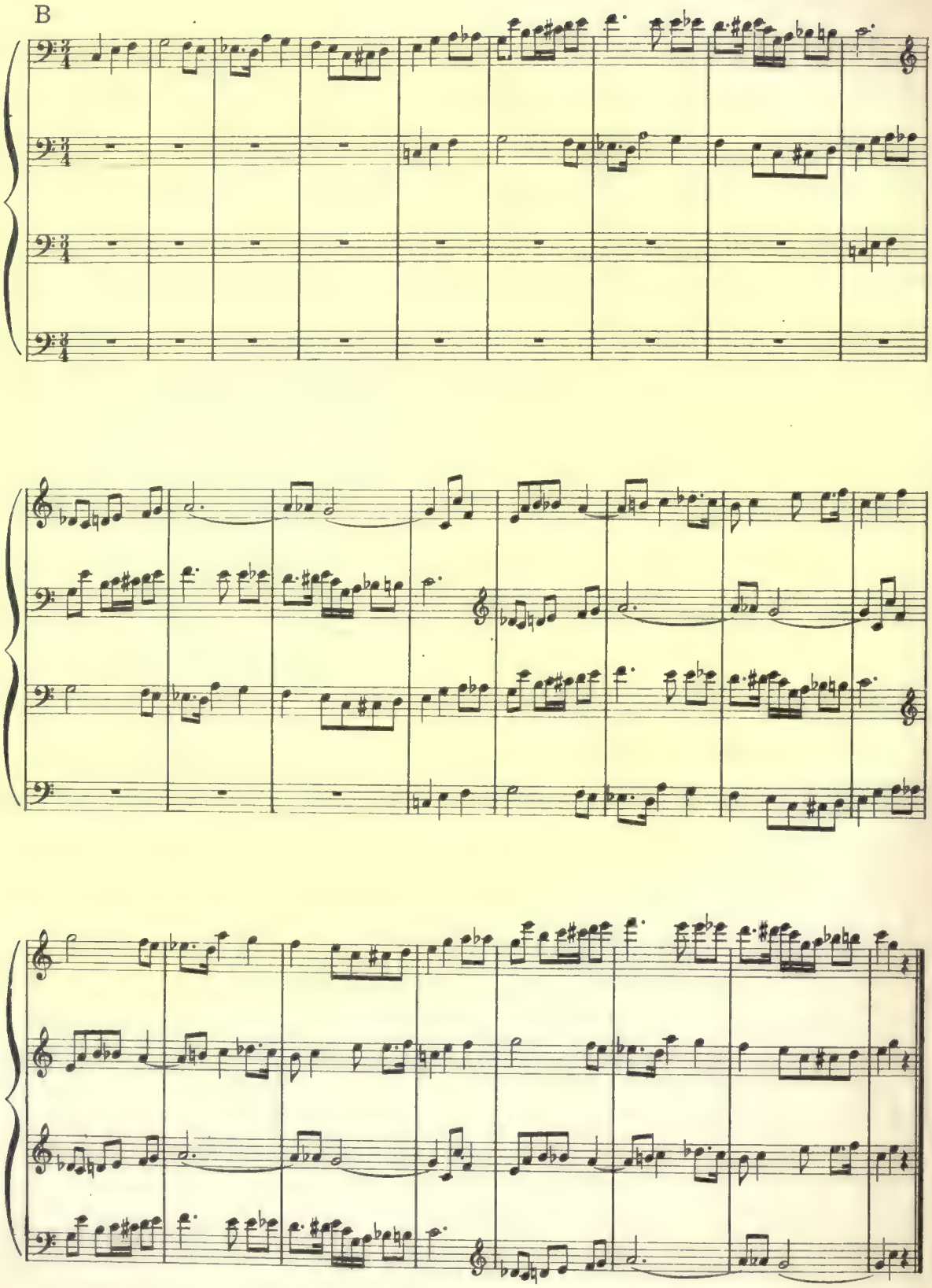
Thema von 16 Takten

Canon in the Prime

Theme of 16 measures

A



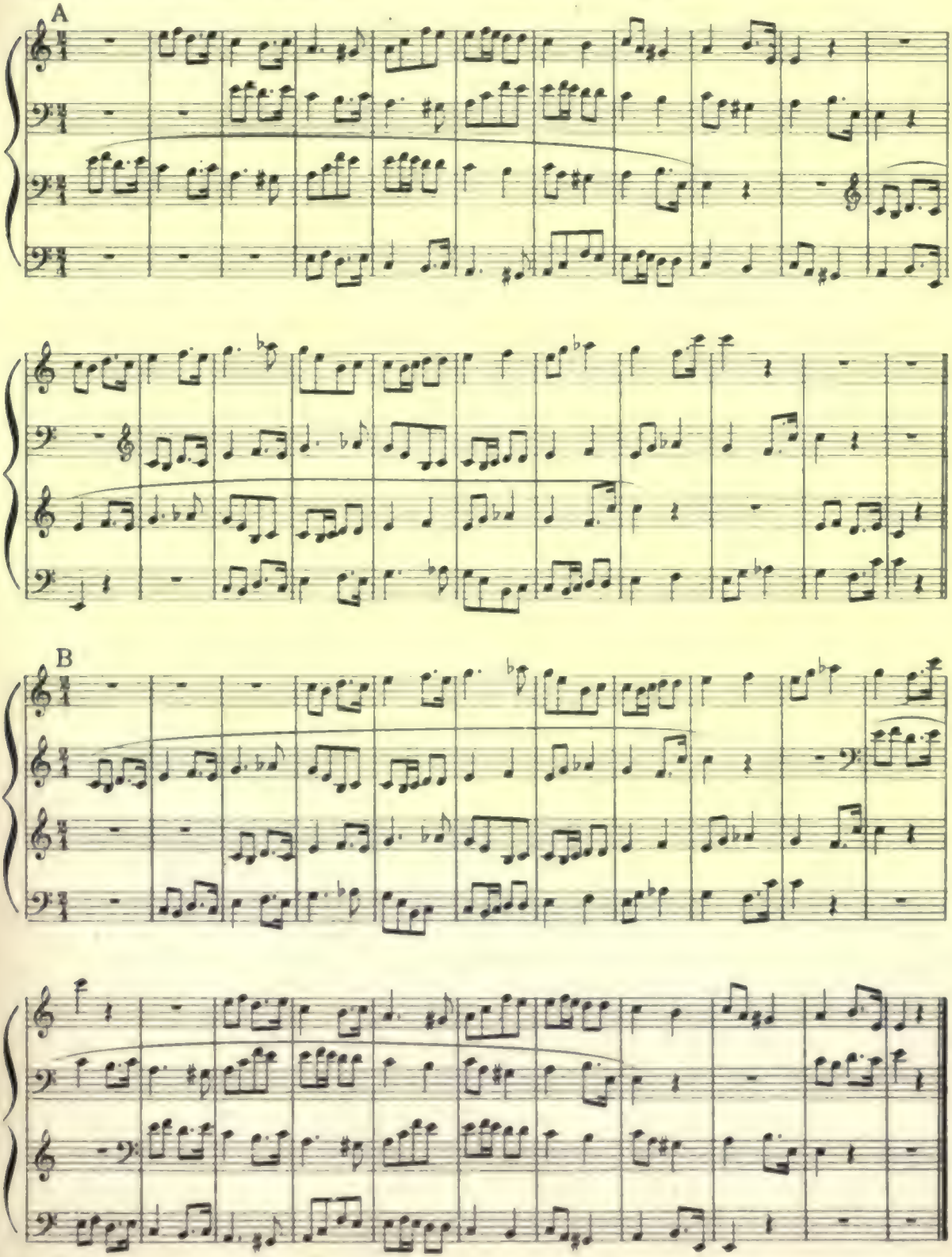

B

Canon in der Prime und Octave

Die zweite Hälfte mit symmetrisch umgekehrtem Thema. Theil B ist die symmetrische Umkehrung des Theiles A.

Canon in the Prime and the Octave

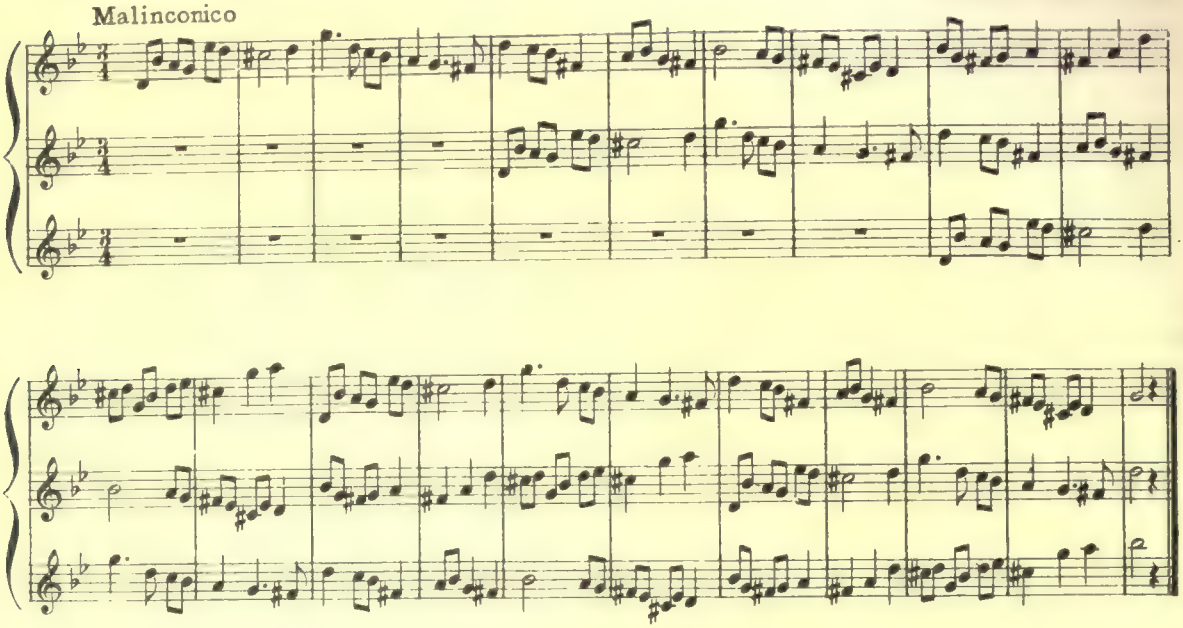
The 2d half with symmetrically inverted theme. Section B *is the symmetrical inversion of section* A.



Zwei Canons in der Prime — Two Canons in the Prime

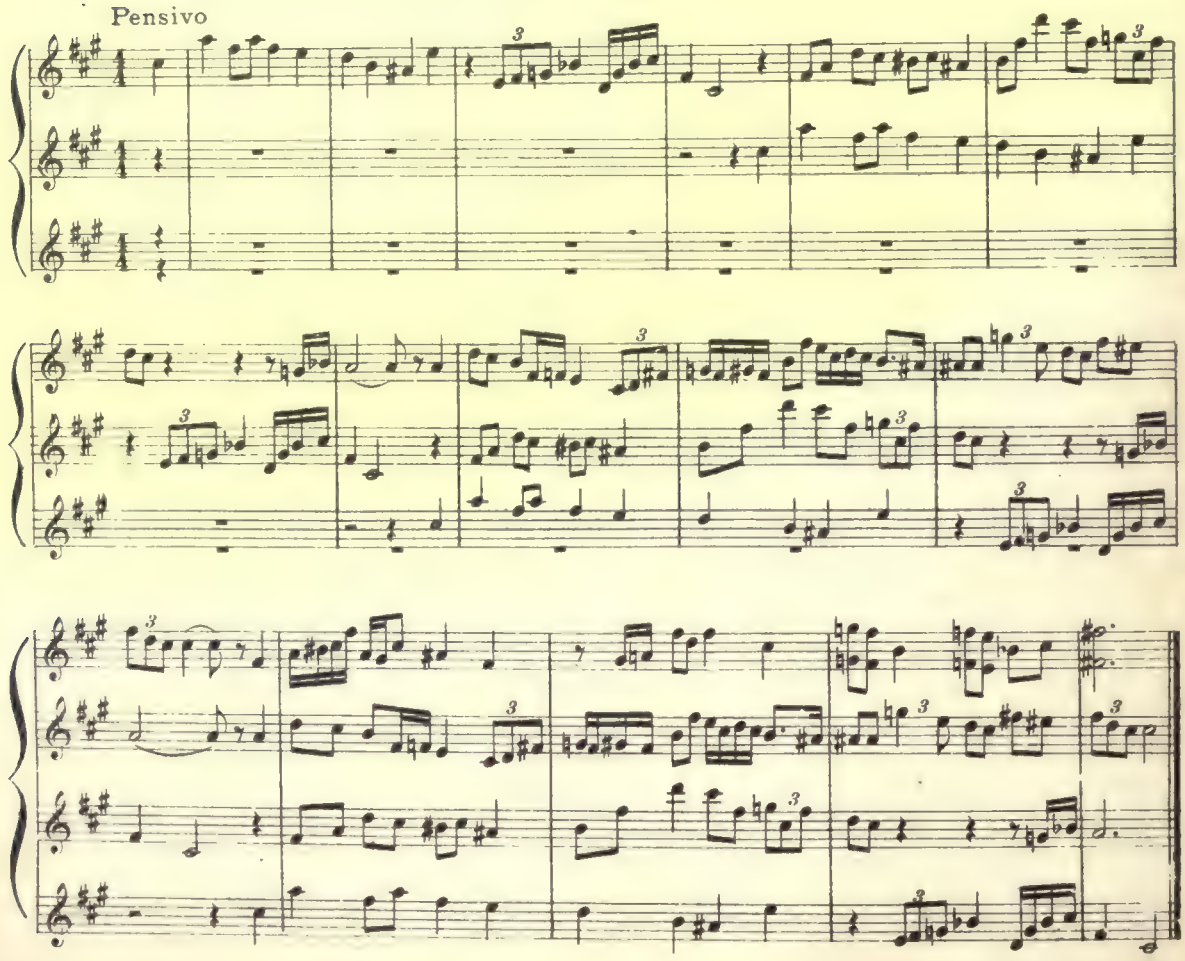
Grace Chadbourne

Malinconico



Grace Chadbourne

Pensivo



Canons in der Quarte und Quinte

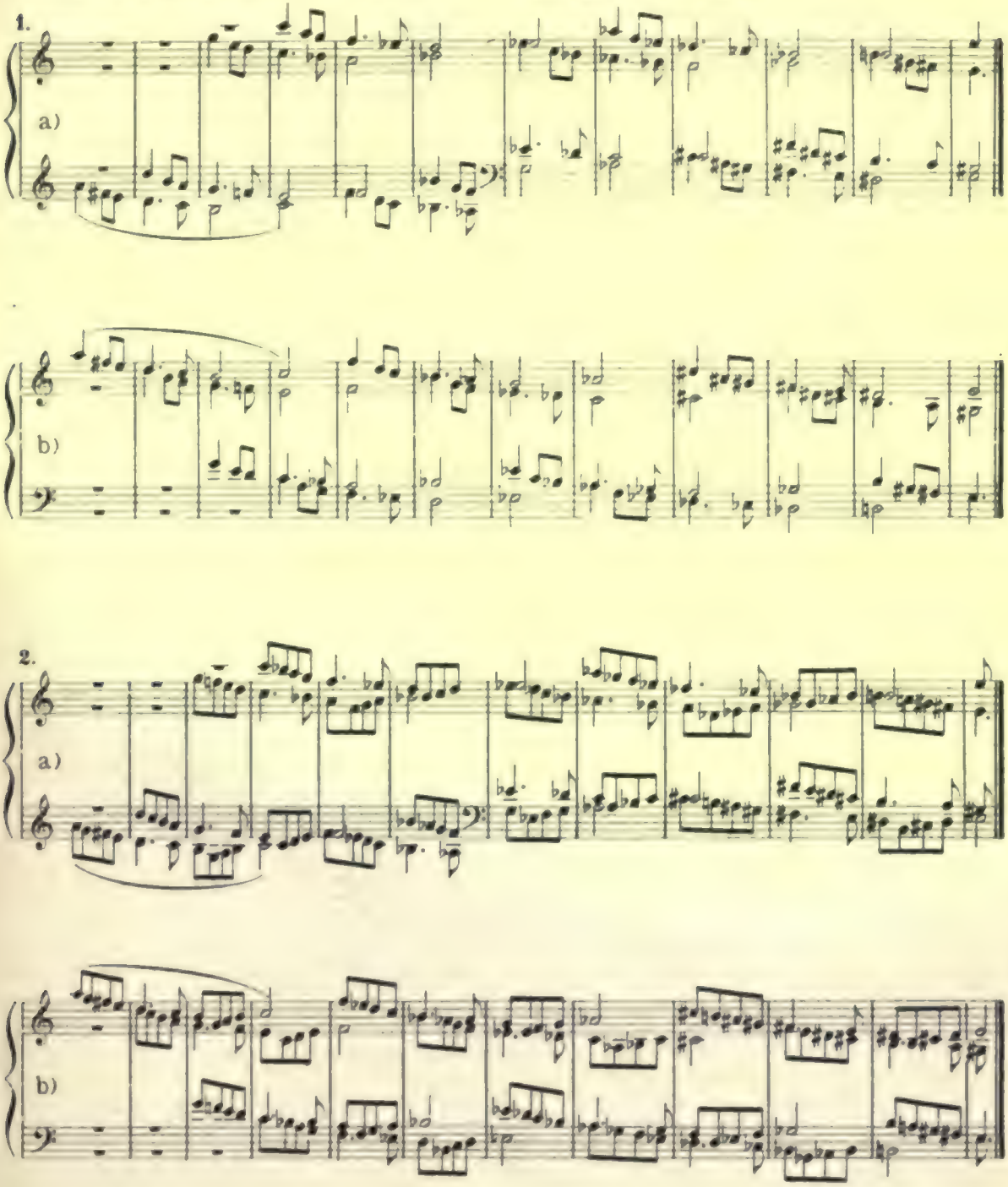
21 Canons entwickelt aus einem kurzen Thema

1ᵇ, 2ᵇ und 3ᵇ sind nur in den Stimmeneinsätzen verschieden von 1ᵃ, 2ᵃ und 3ᵃ.

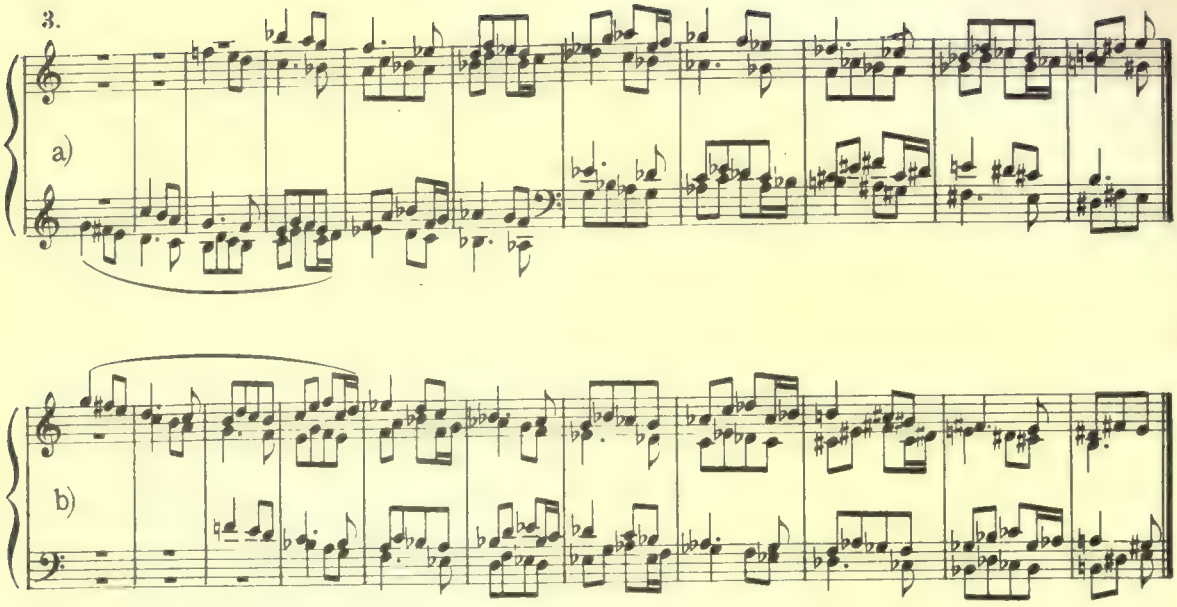
Canons in the Fourth and the Fifth

21 Canons developed from a short theme

1ᵇ, 2ᵇ and 3ᵇ differ from 1ᵃ, 2ᵃ and 3ᵃ in the part-entries only.



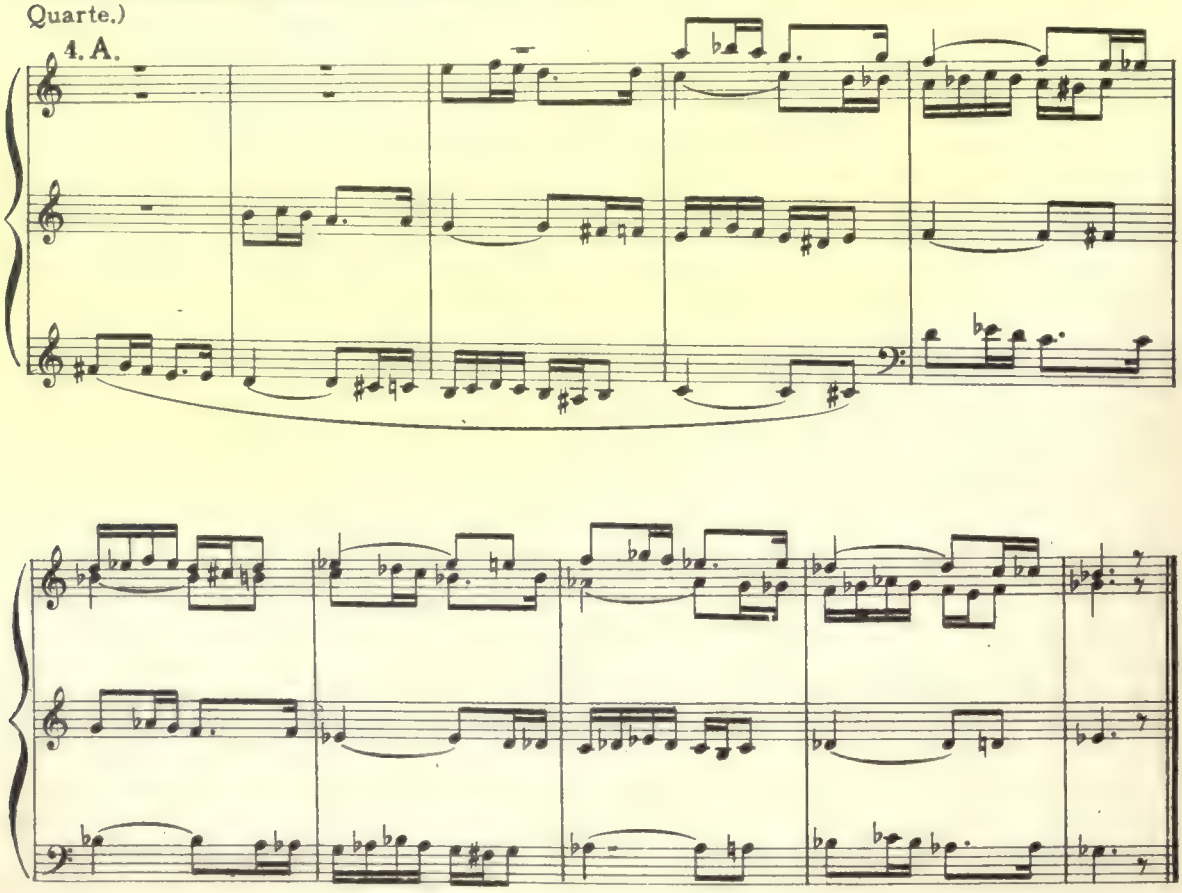
3.

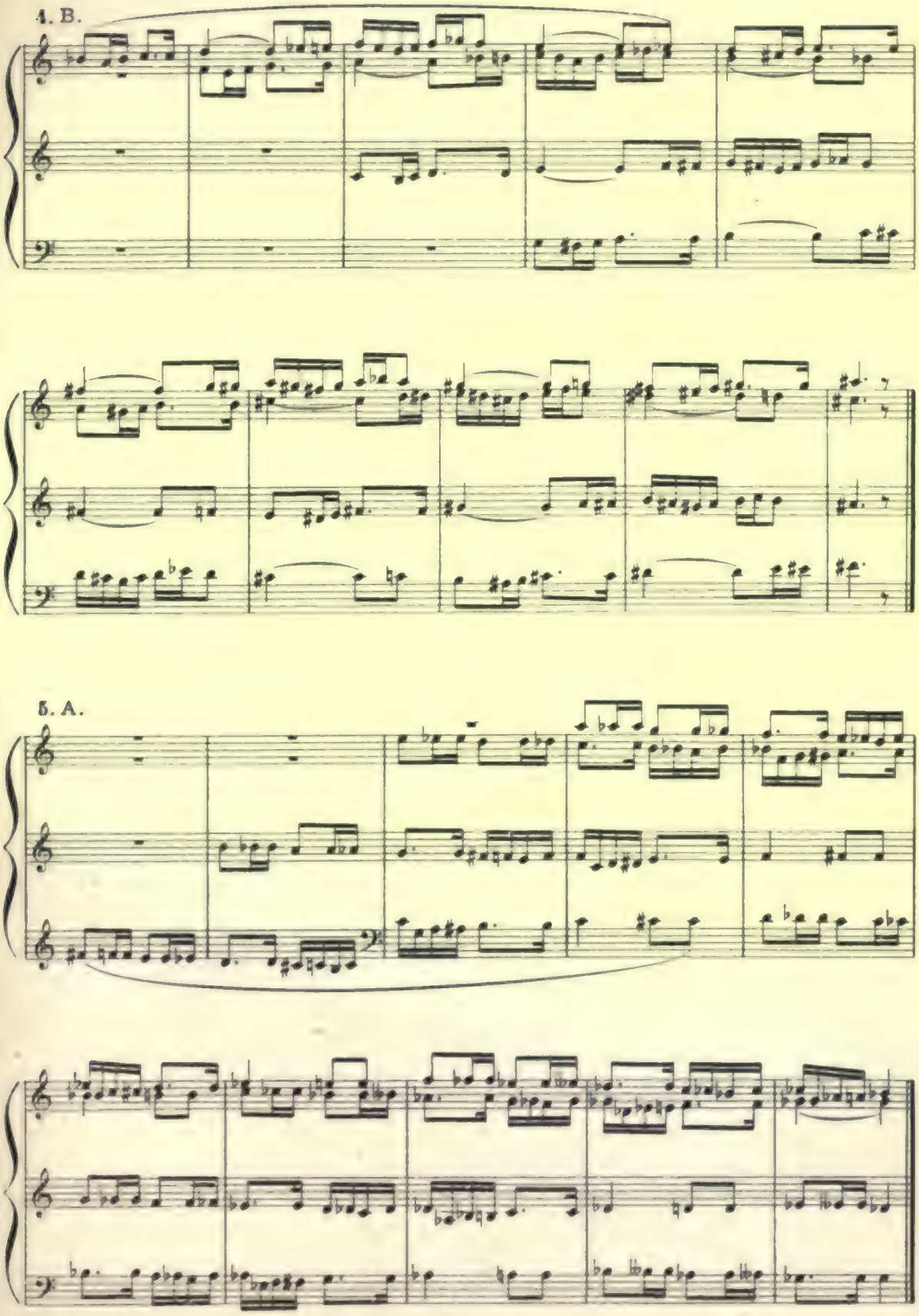


Die A Nummern sind, wie Nr. 1-3, Canons in der Quarte, die B Nummern, als deren symmetrische Umkehrung, Canons in der Quinte (Unter-Quarte.)

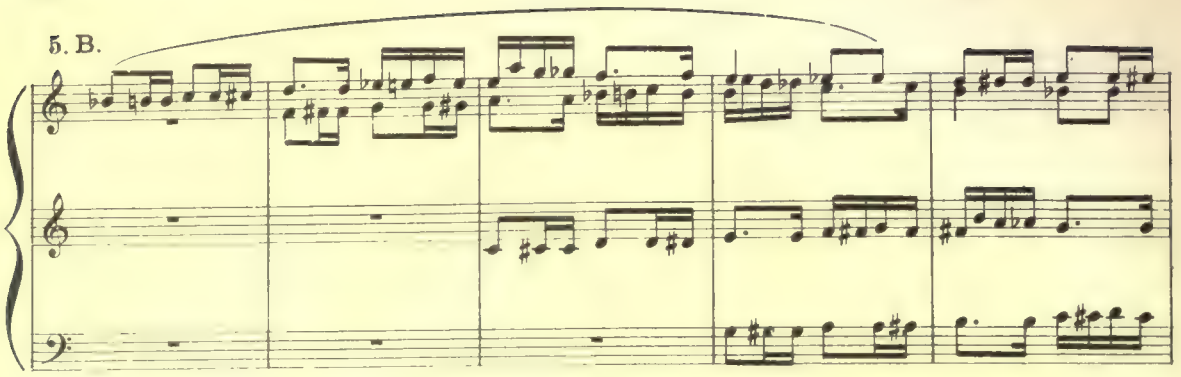
The examples under A *are canons in the Fourth, like Nos 1–3; the examples under* B *are canons in the Fifth (lower Fourth.)*

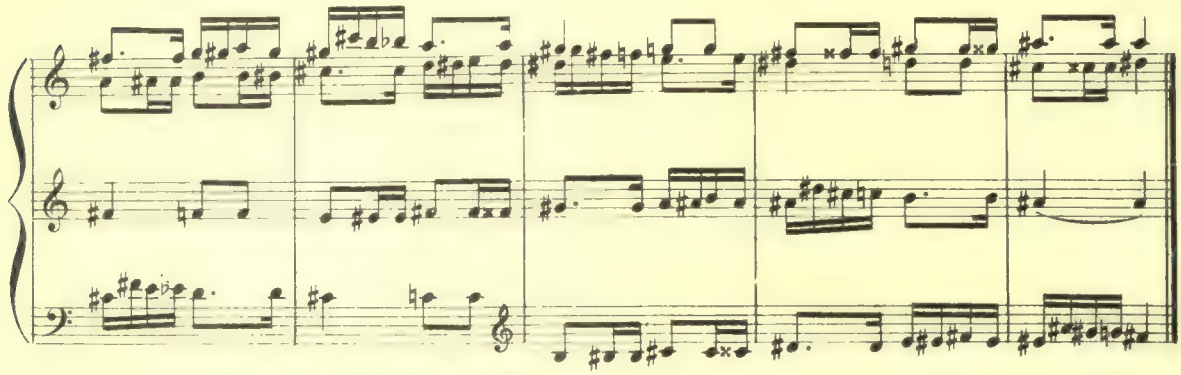
4. A.



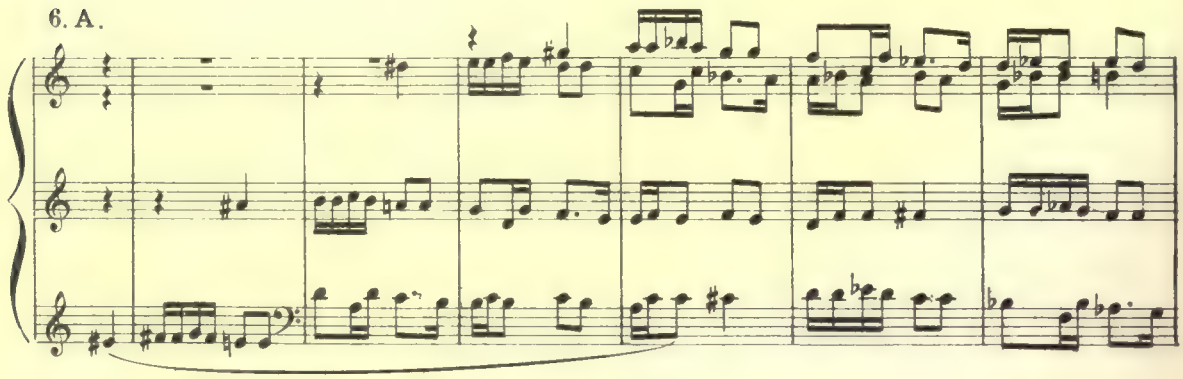

4. B.
5. A.

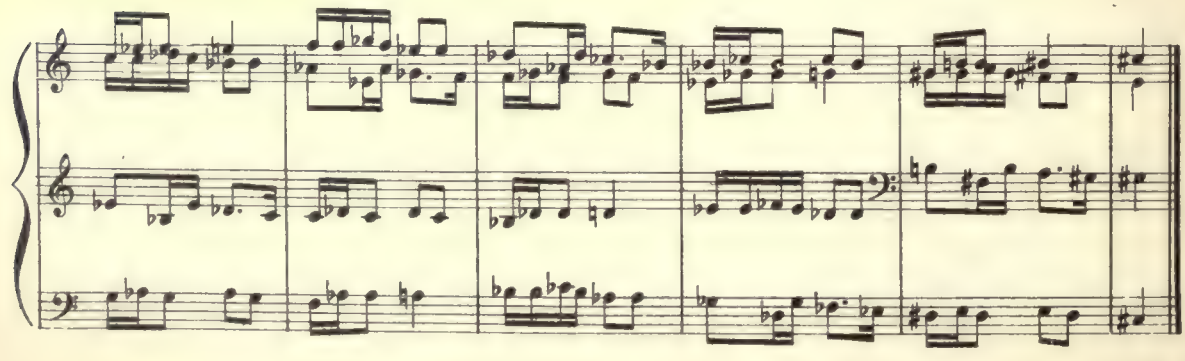
5. B.



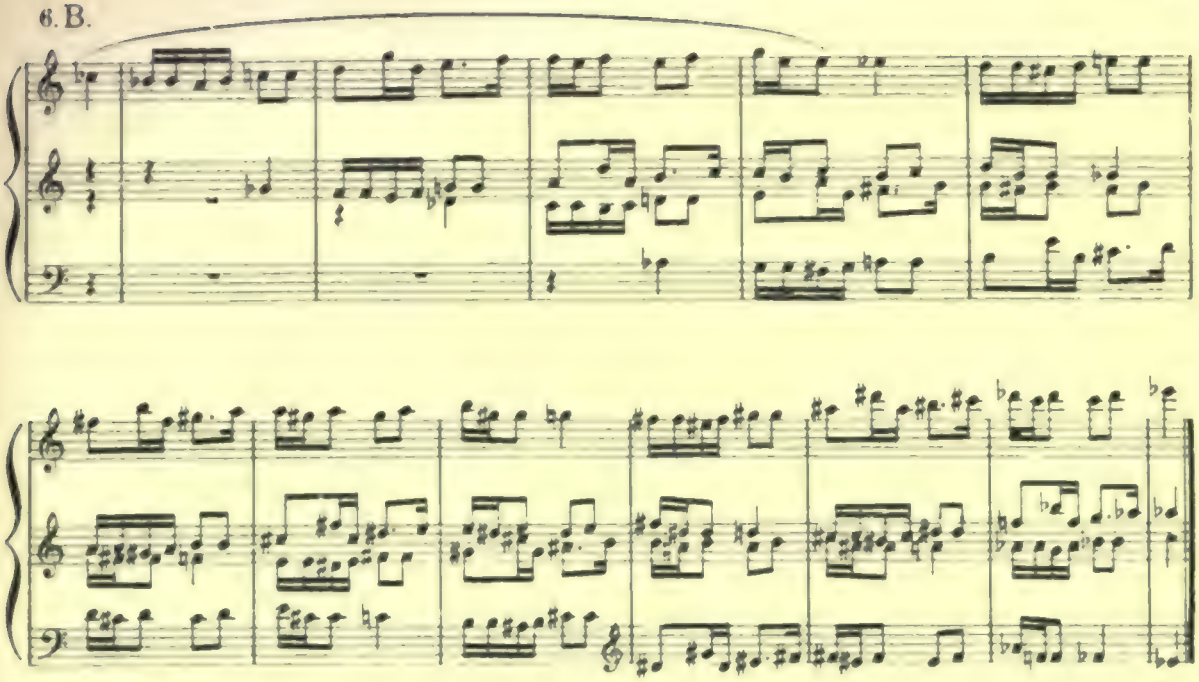


6. A.

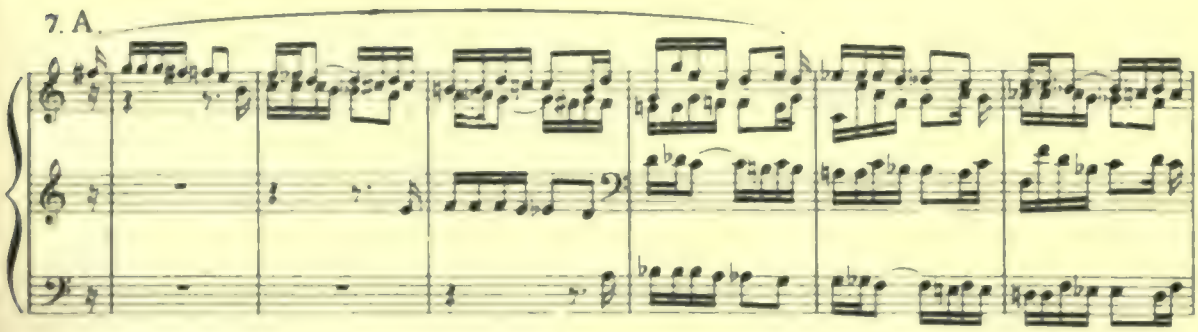




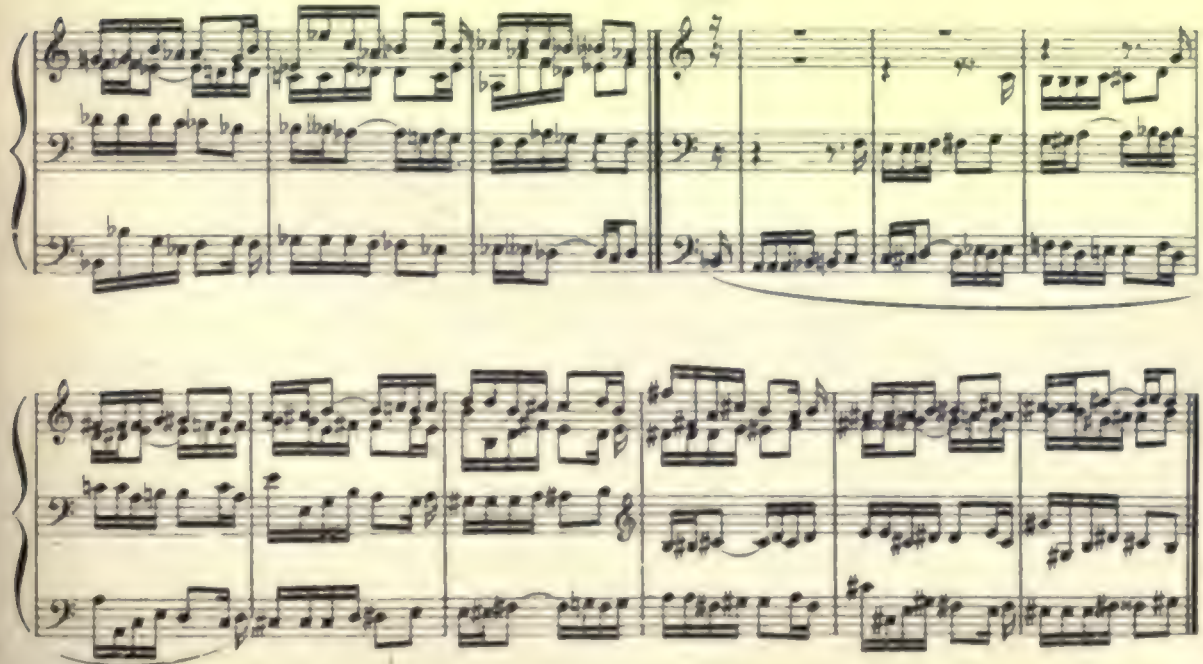
6. B.



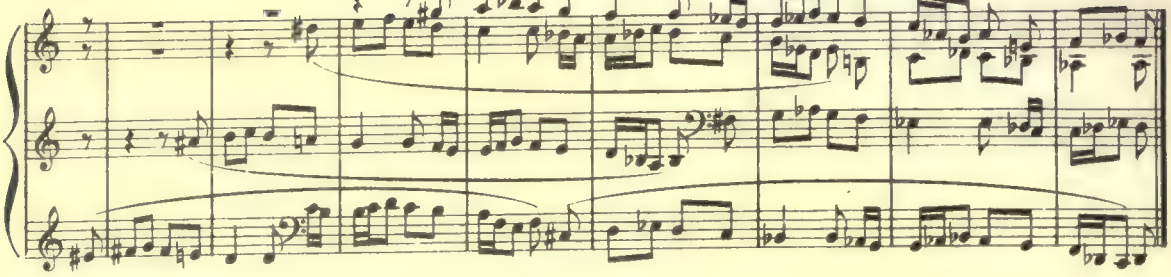
7. A.



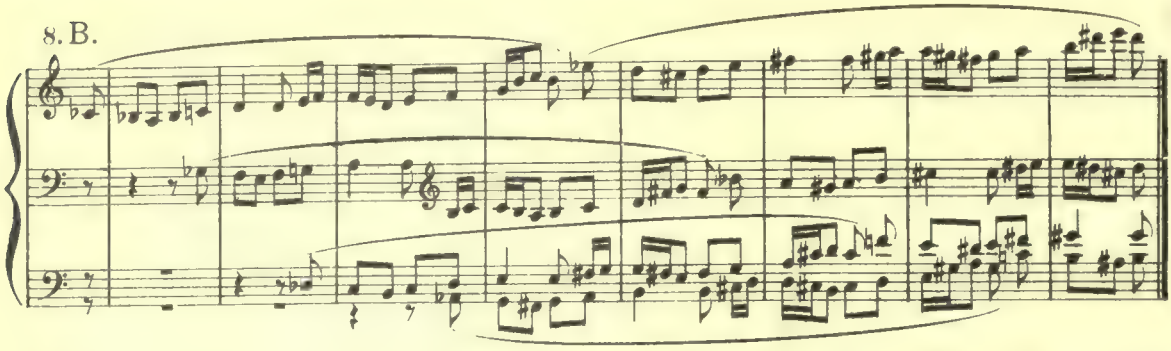
7. B.



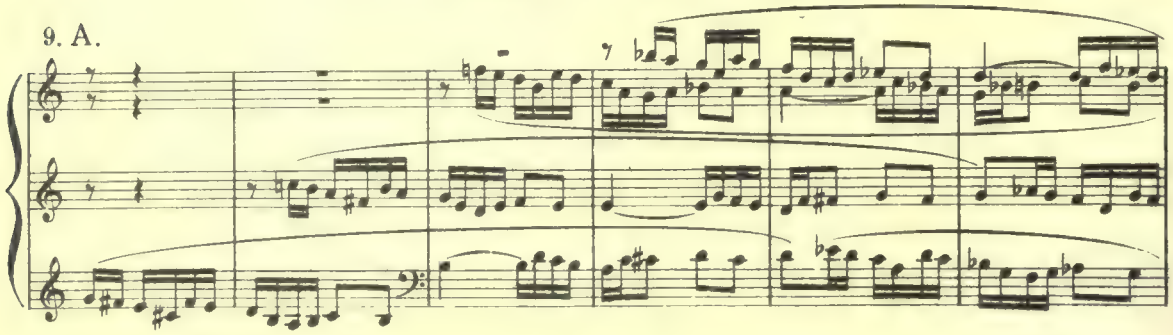
8. A.



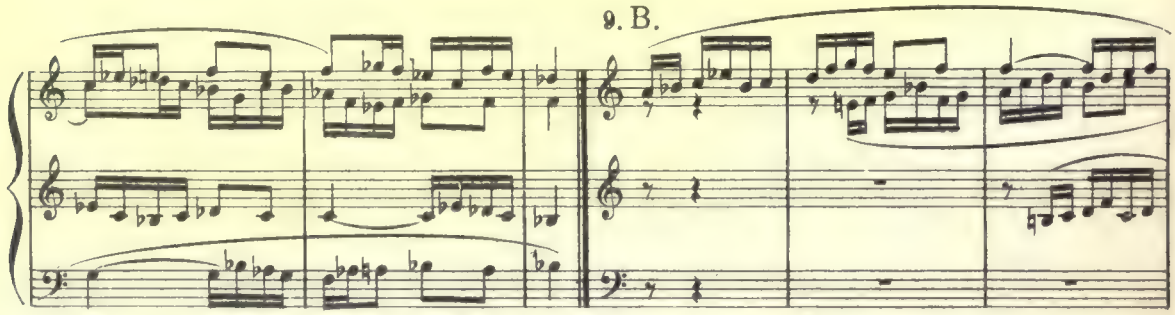
8. B.

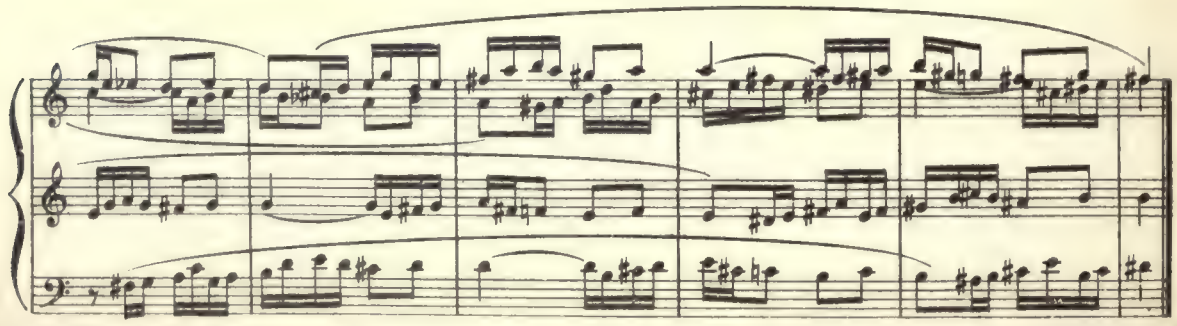


9. A.

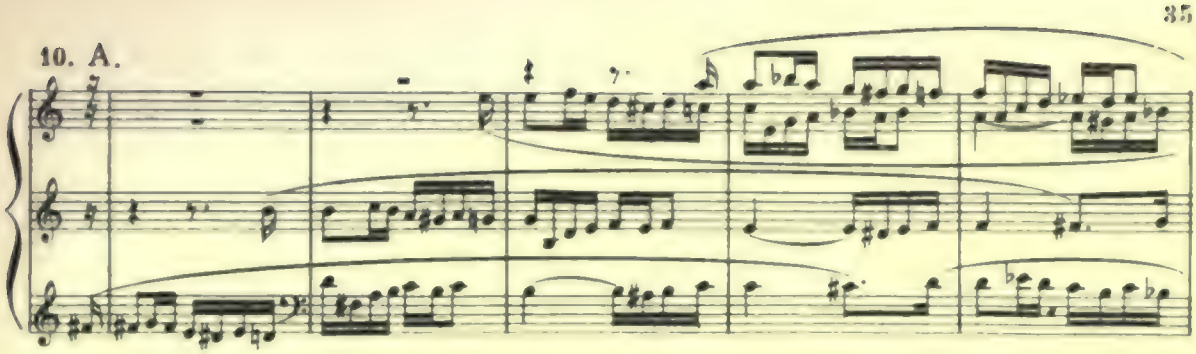


9. B.

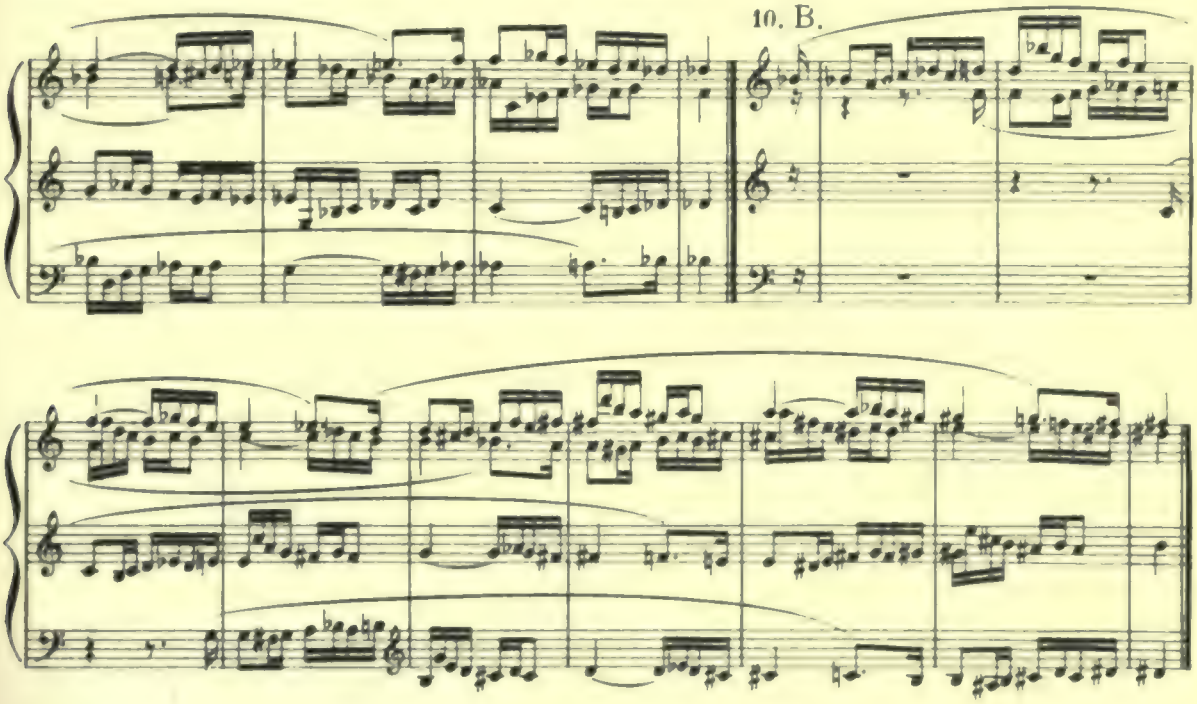




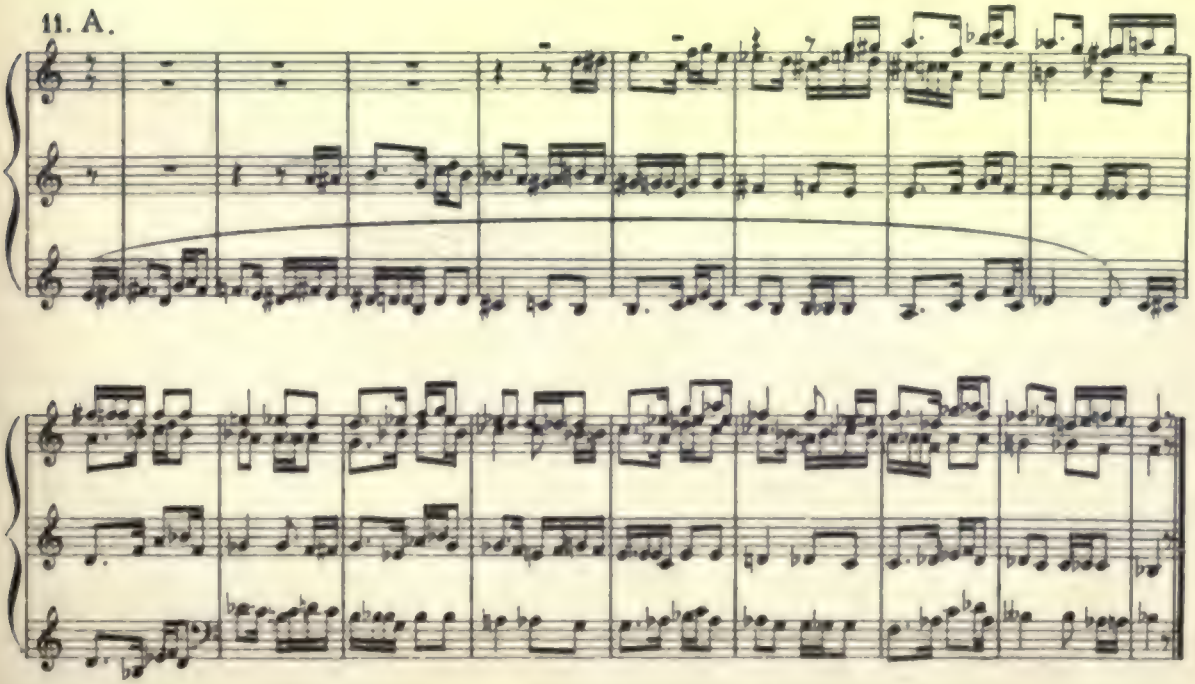
10. A.



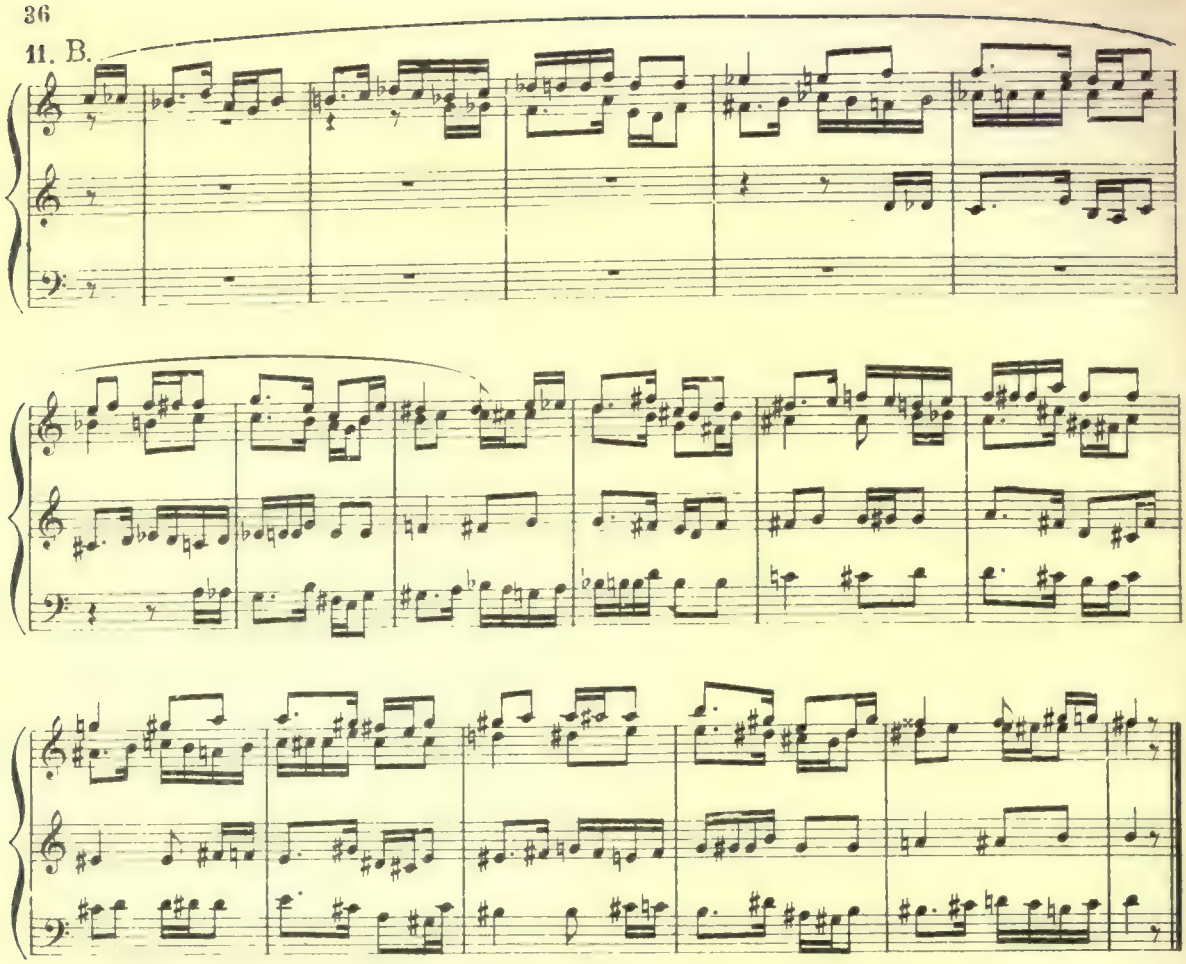
10. B.



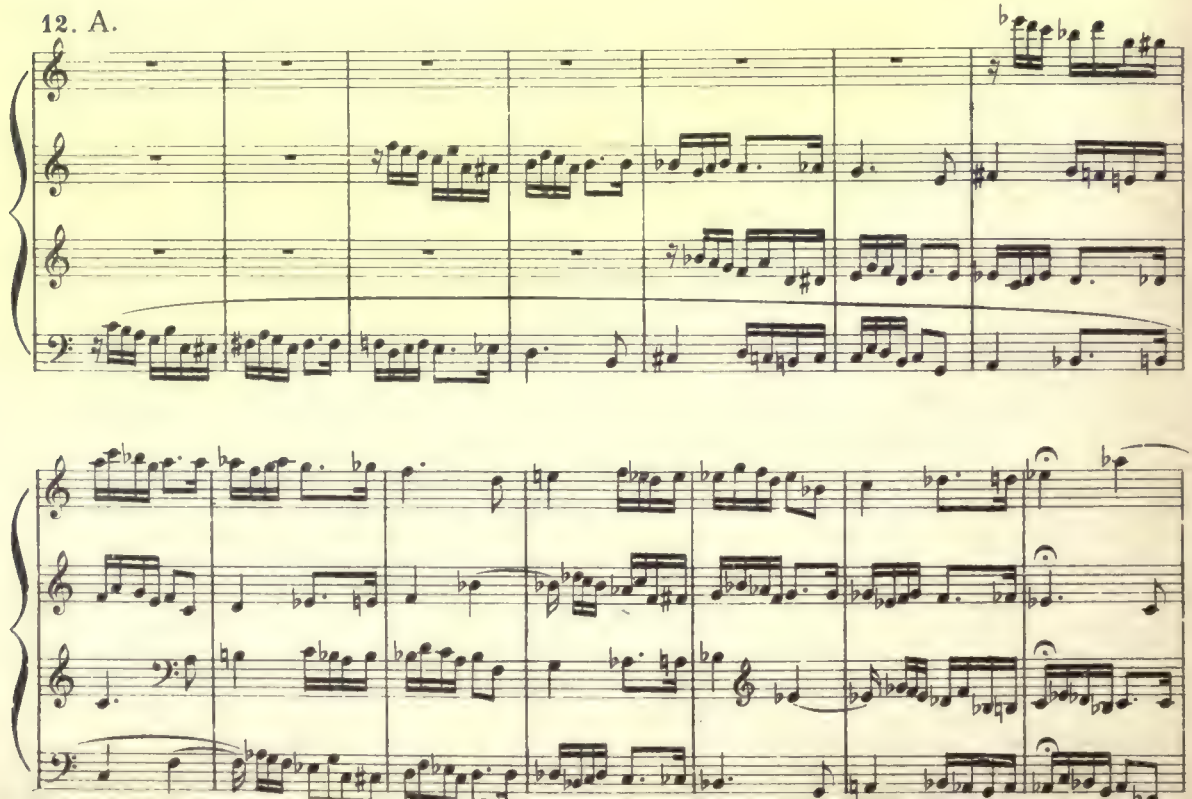
11. A.

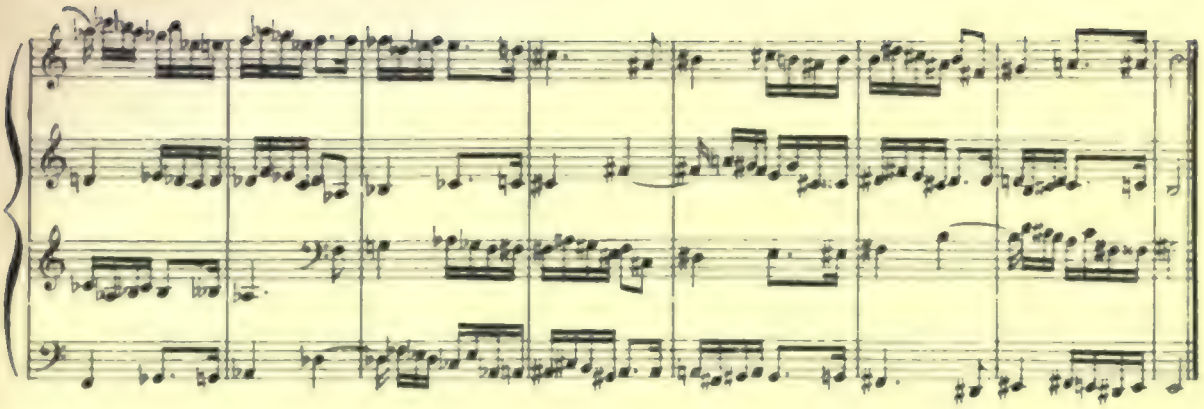


11. B.

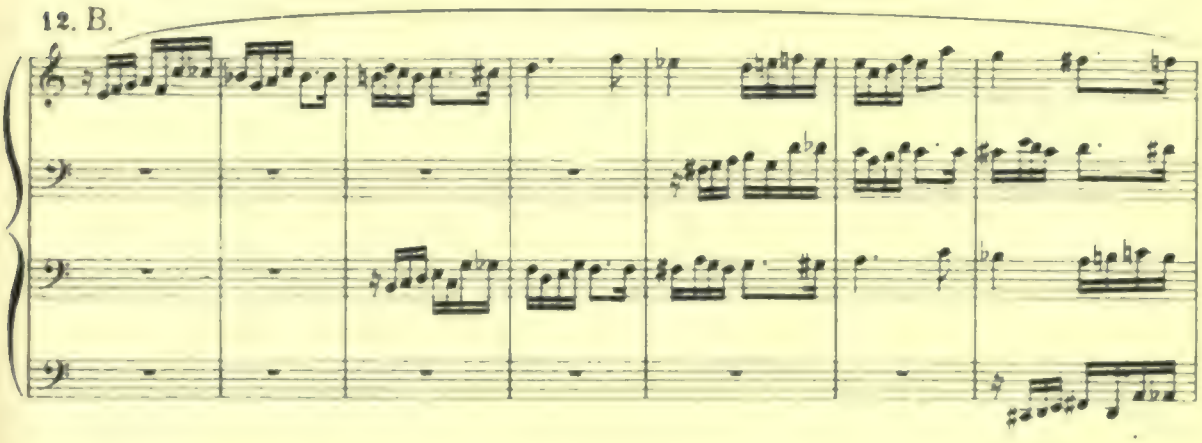


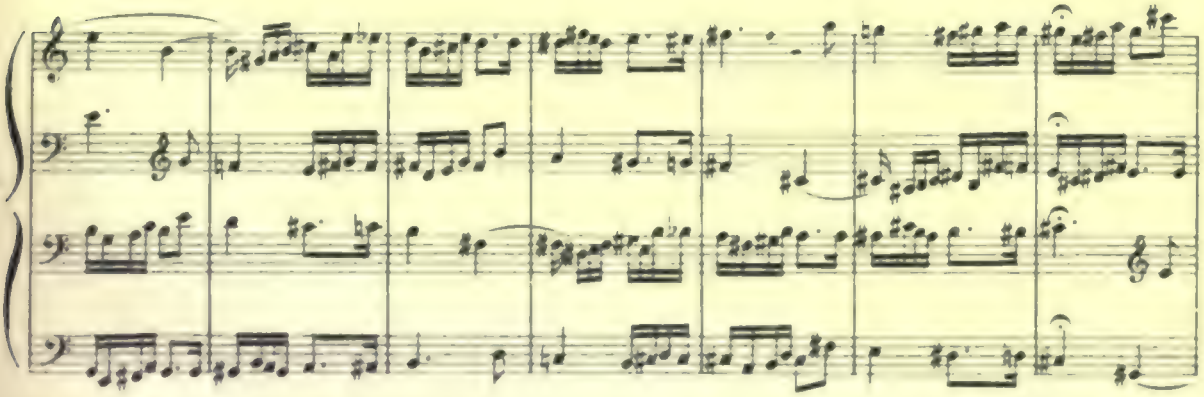
12. A.

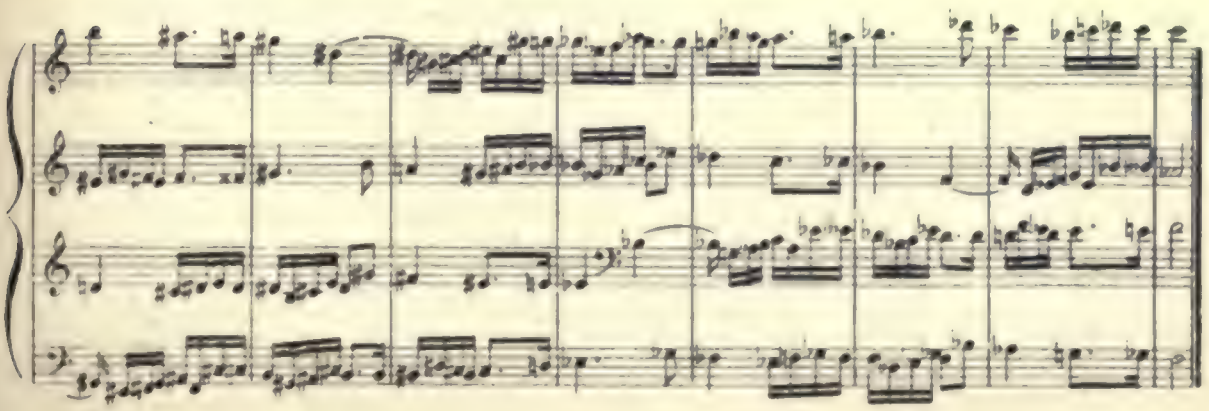




12. B.







Sechs Canons in der Quarte

entwickelt aus einem kurzen Thema

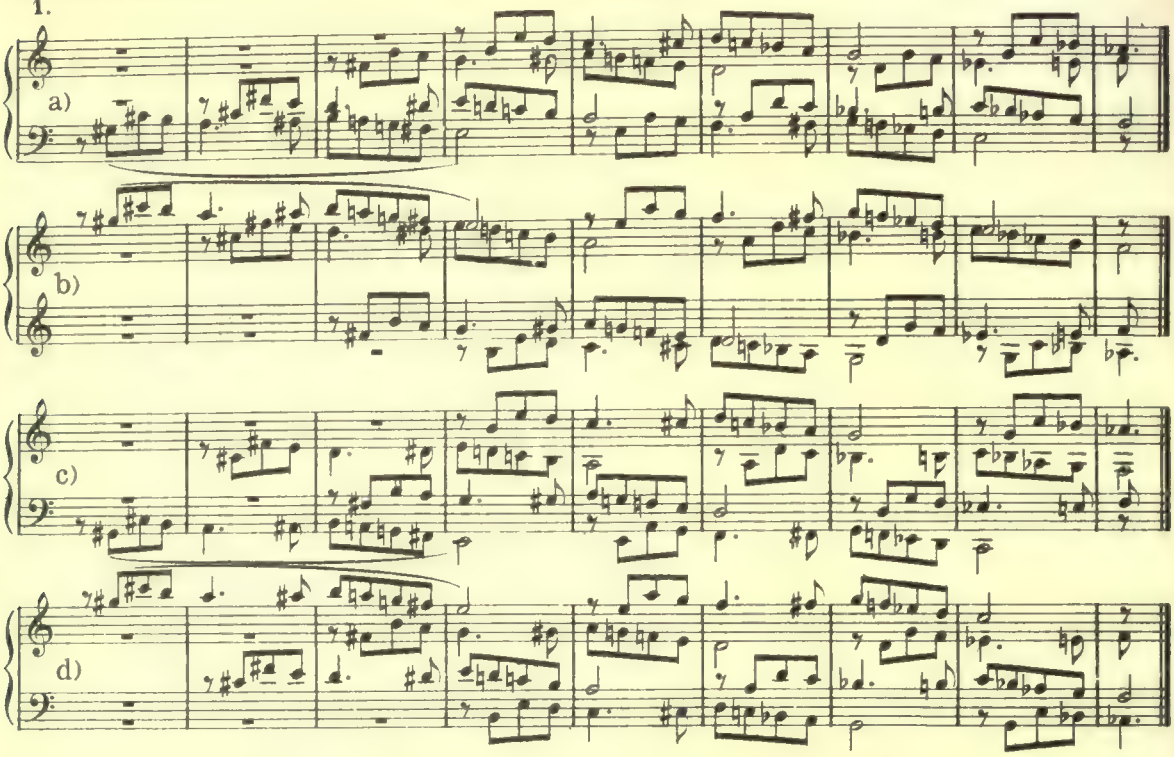
Six Canons in the Fourth

developed from a short theme

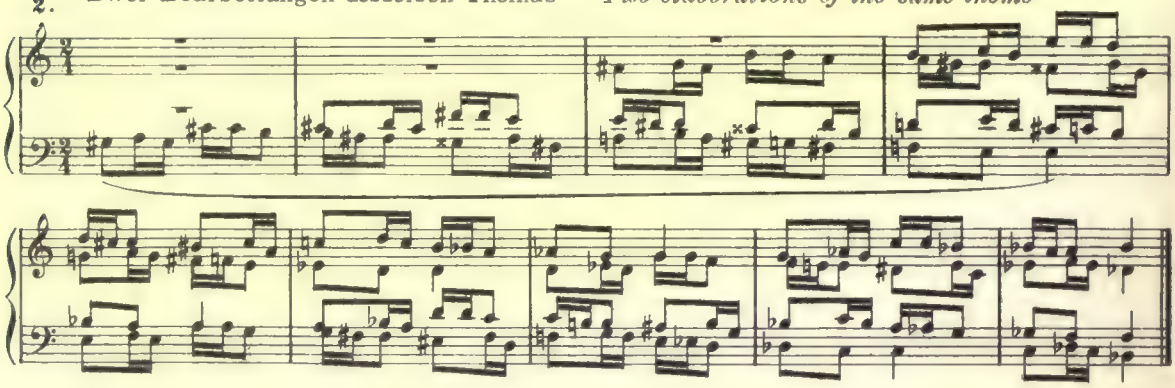
Ein und derselbe Canon mit verschiedenen Stimmeneinsätzen

One and the same canon with different part-entries

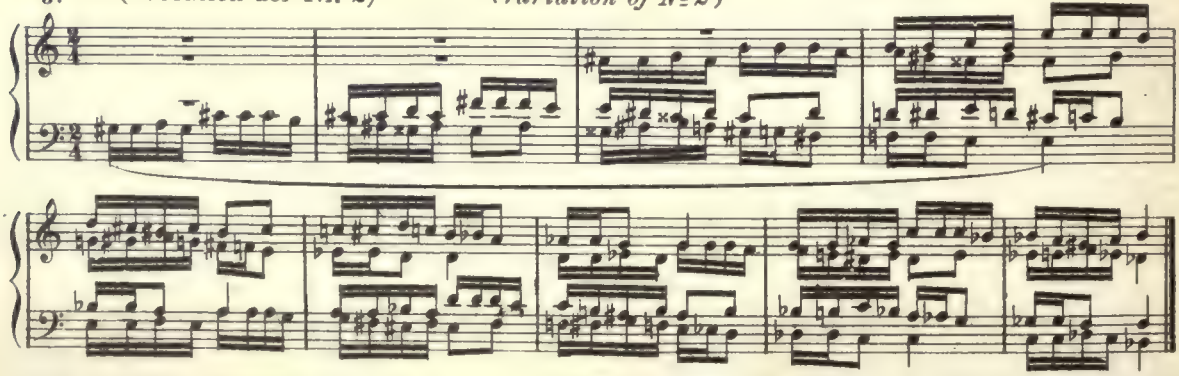
1.



2. Zwei Bearbeitungen desselben Themas *Two elaborations of the same theme*



3. (Variation der Nr. 2) *(Variation of № 2)*



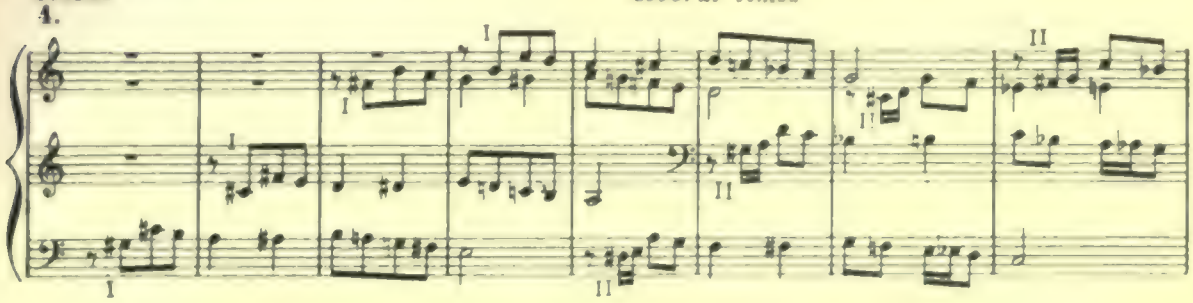
Drei weitere Bearbeitungen

Three more elaborations

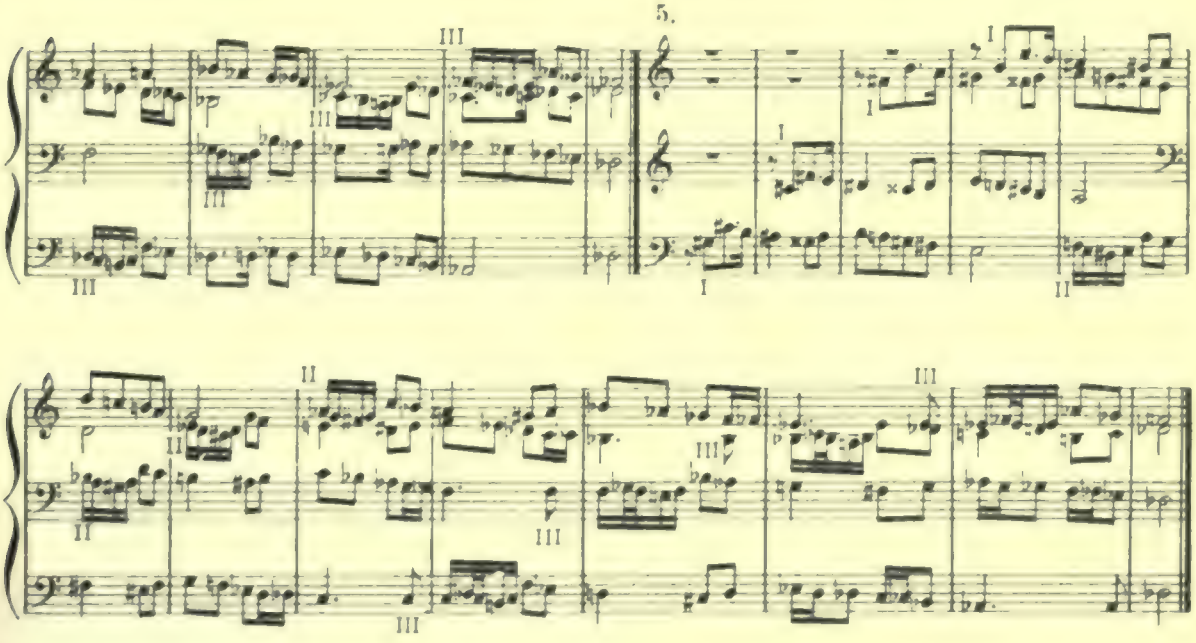
Das Thema verändert sich im Verlaufe des Satzes

In the course of the canon the theme varies several times

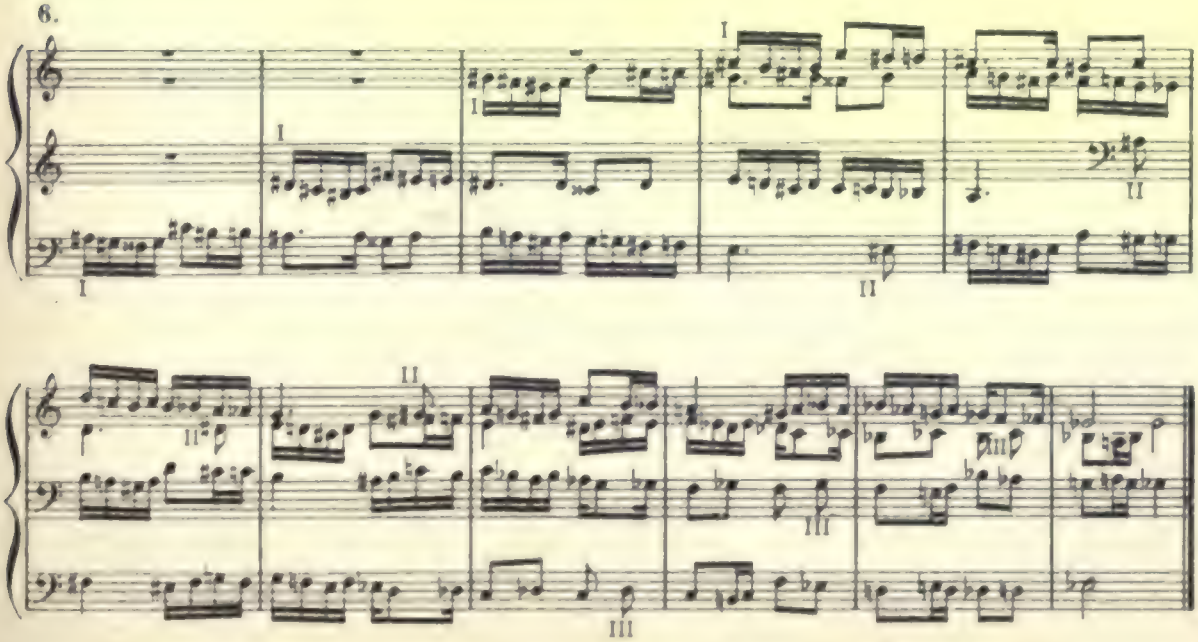
4.



5.



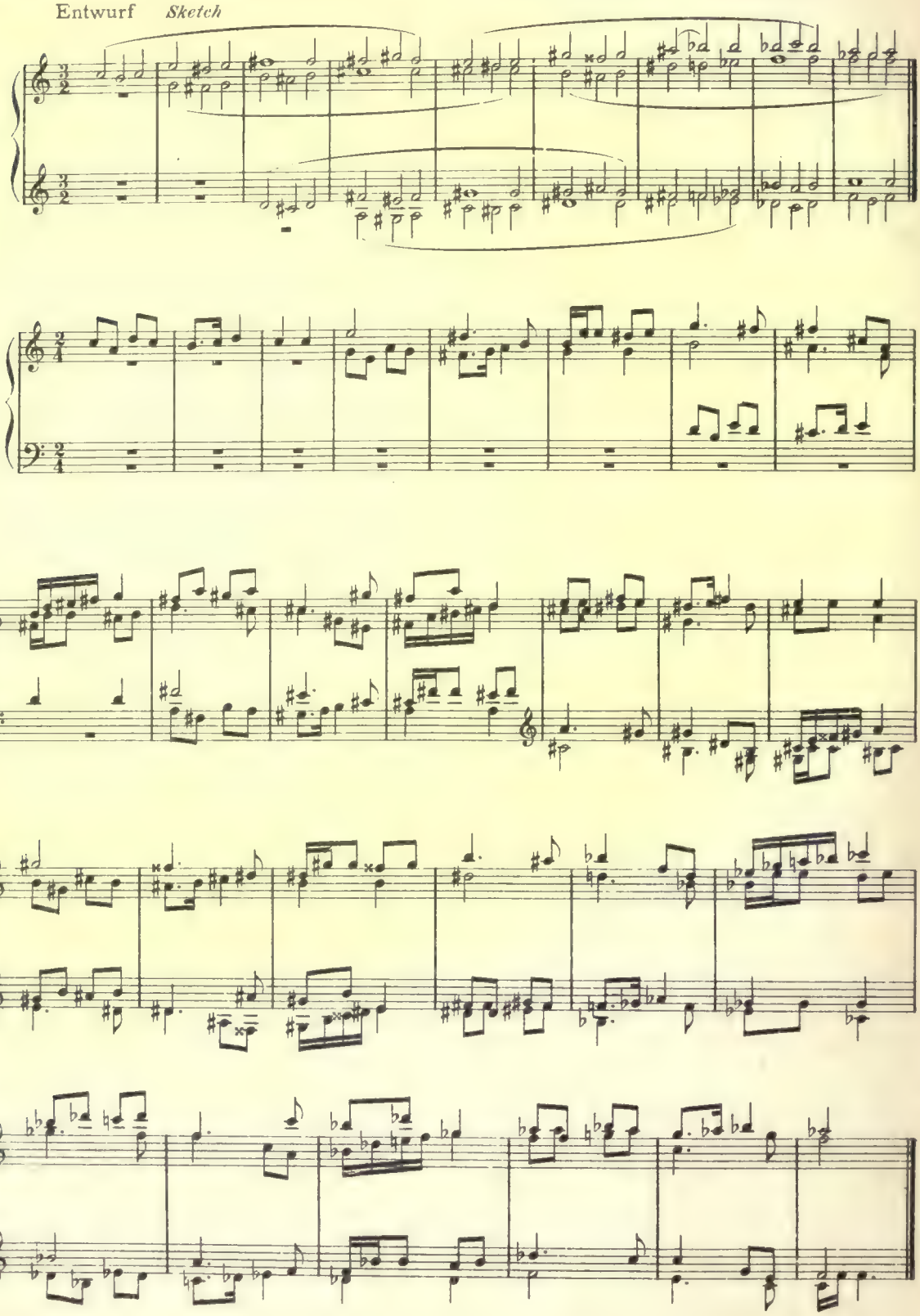
6.

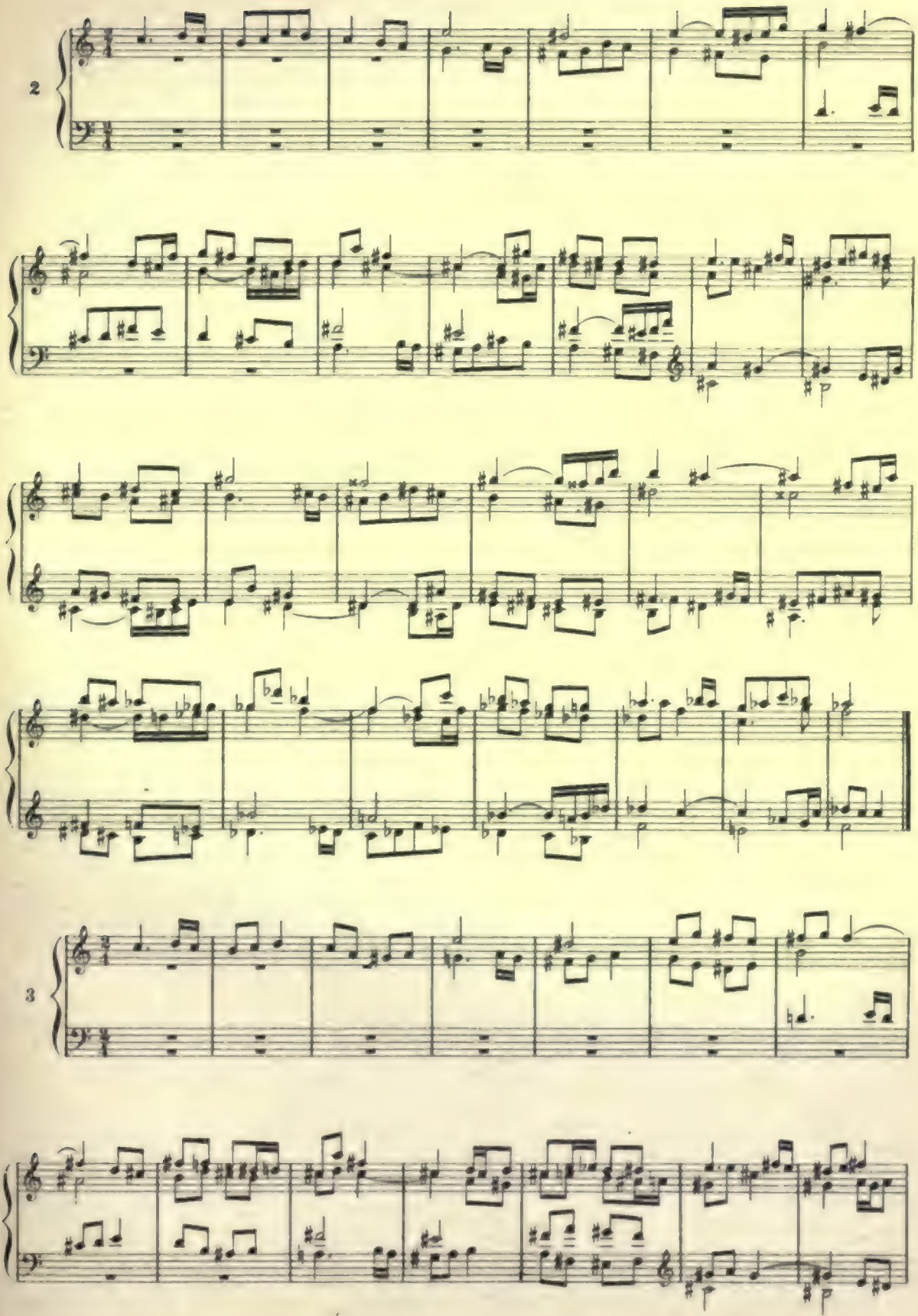


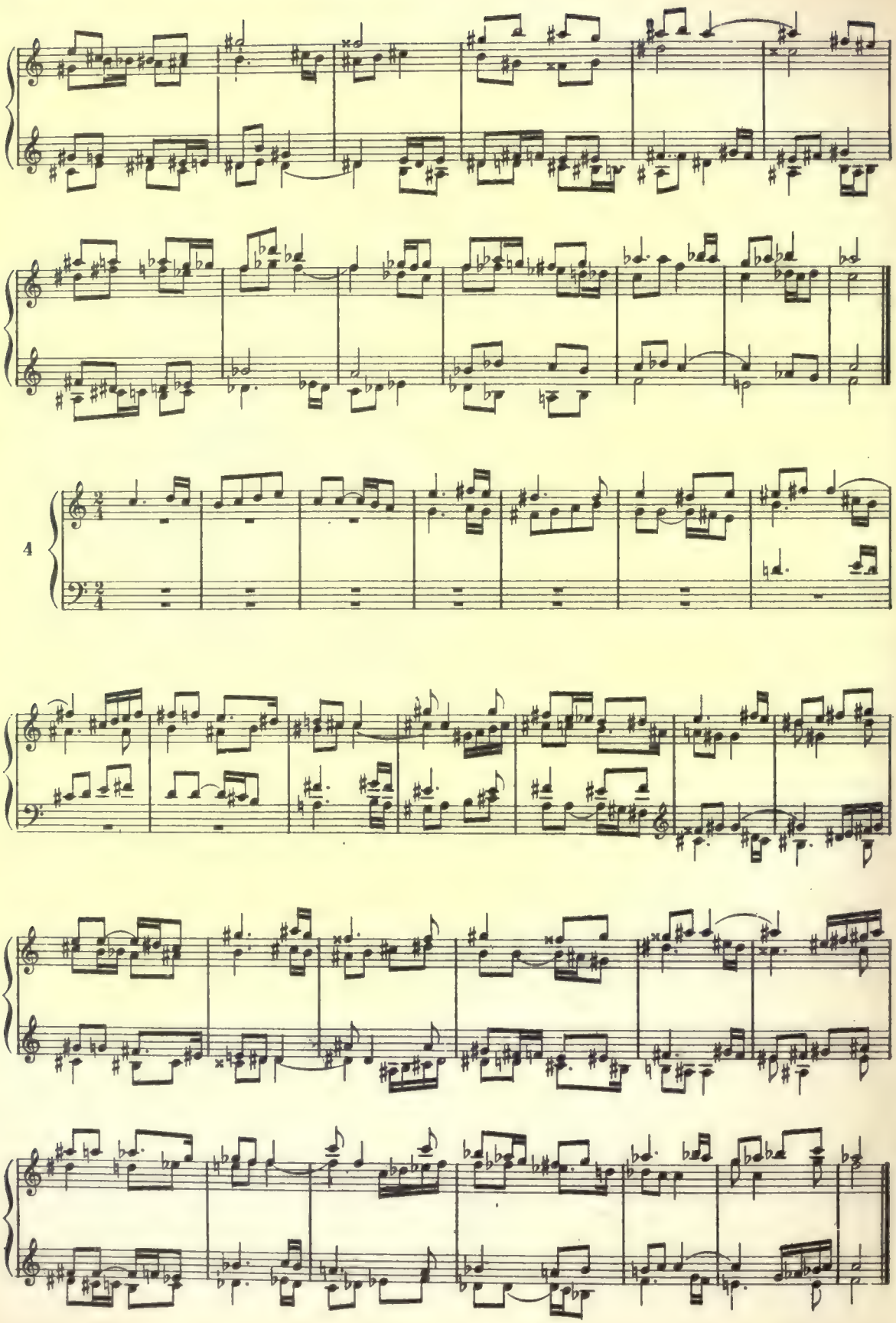
Zehn Canons in der Quinte und Quarte entwickelt aus einem längeren Thema

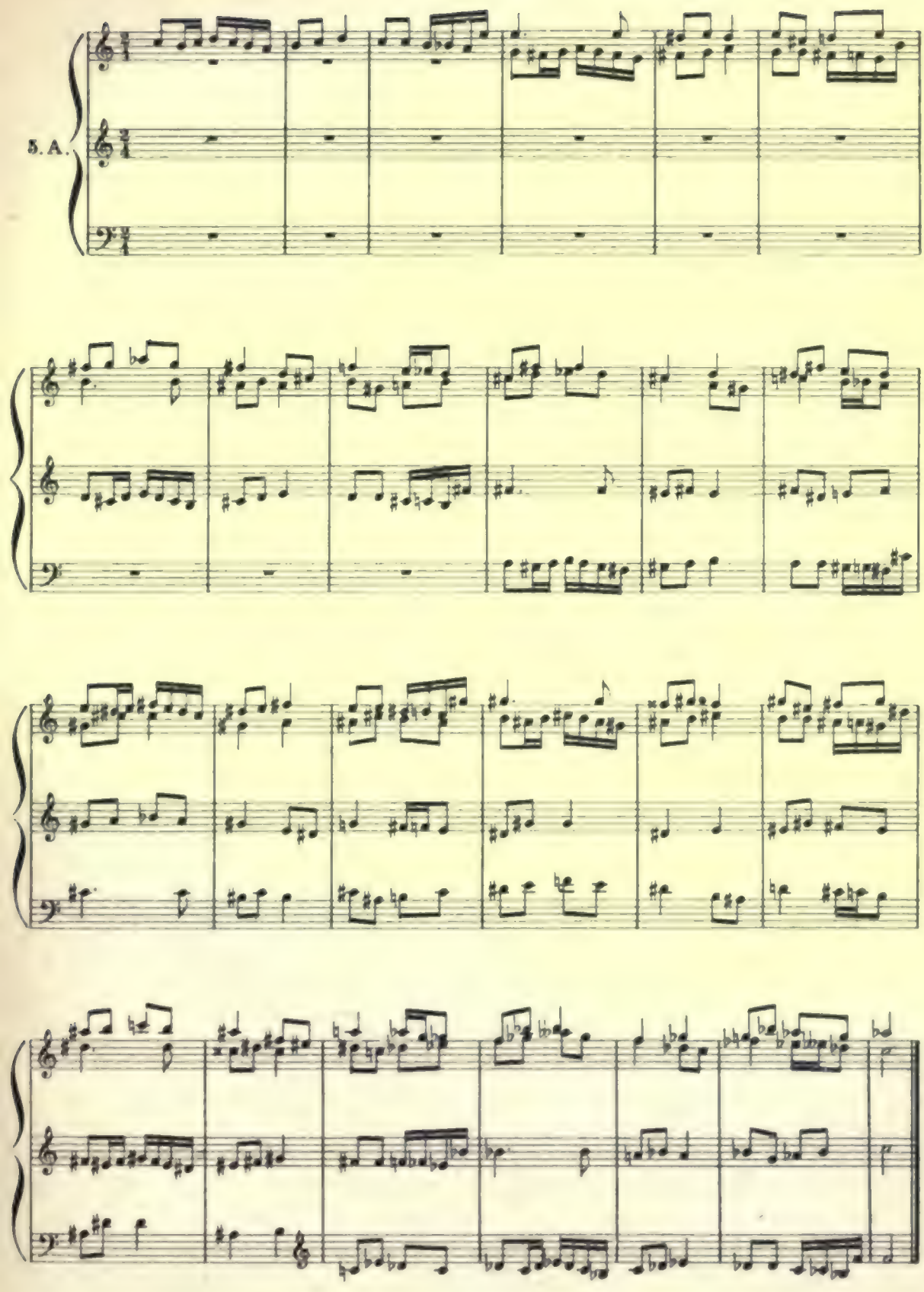
Ten Canons in the Fifth and the Fourth developed from a more extensive theme

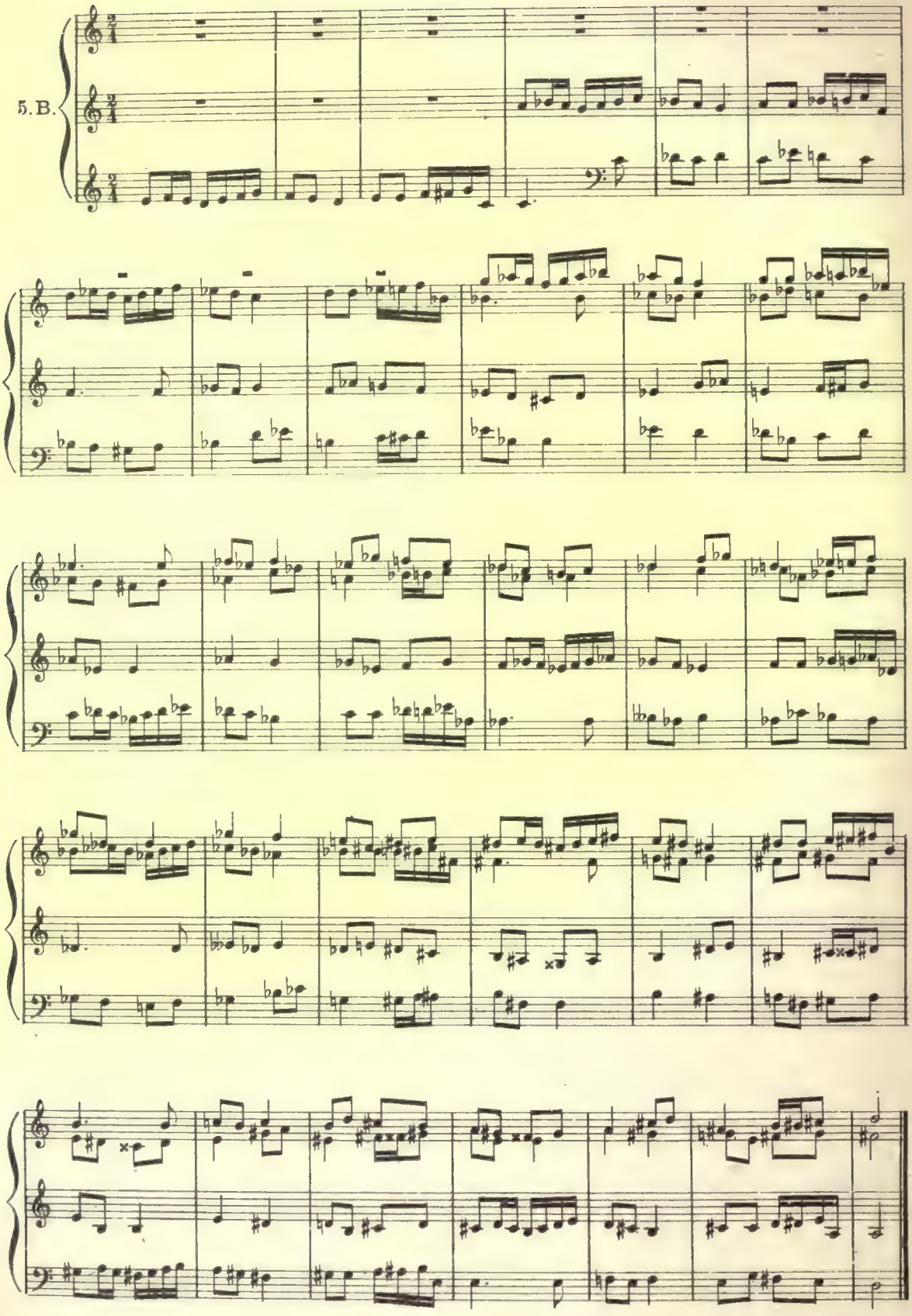
Entwurf *Sketch*

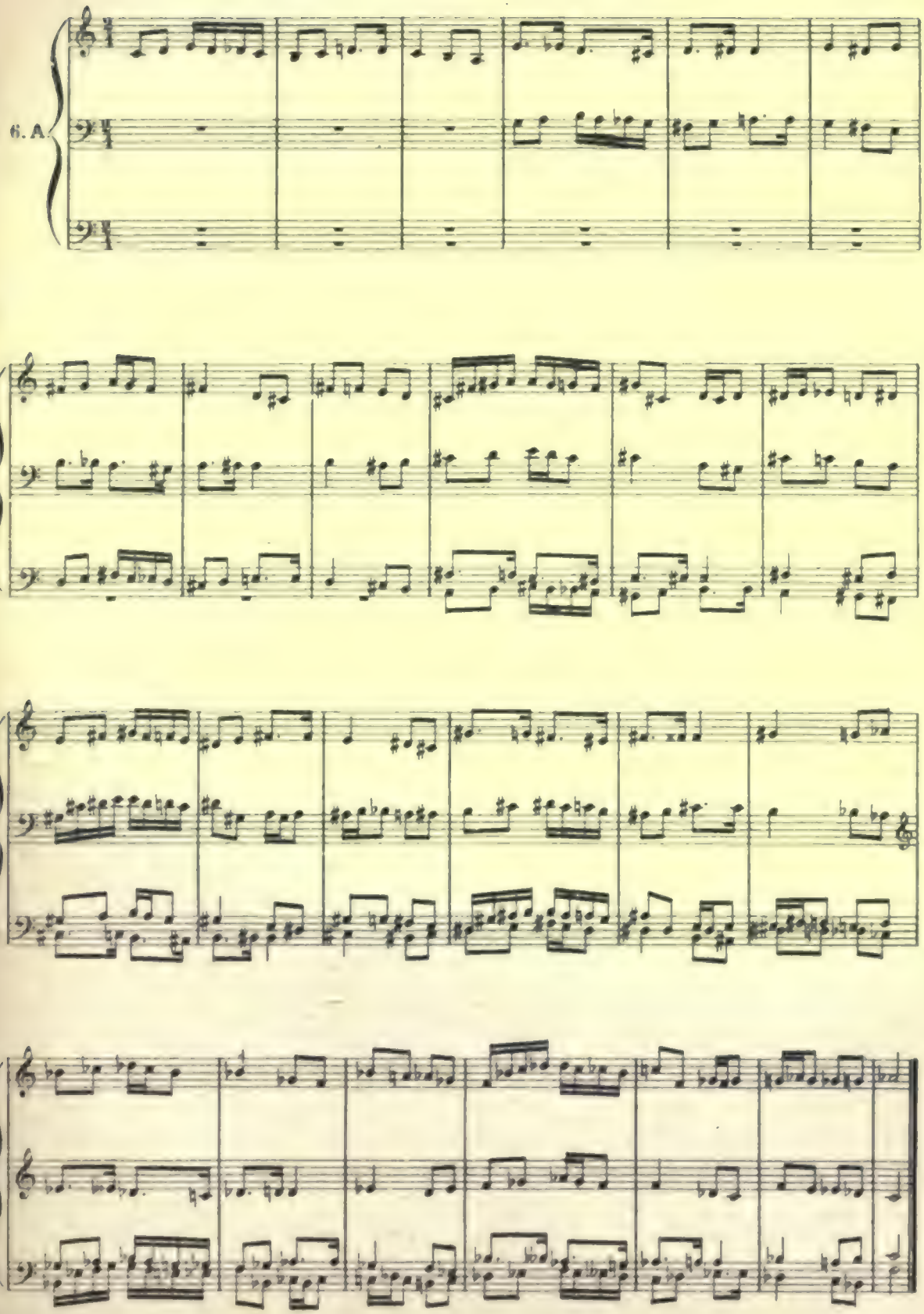


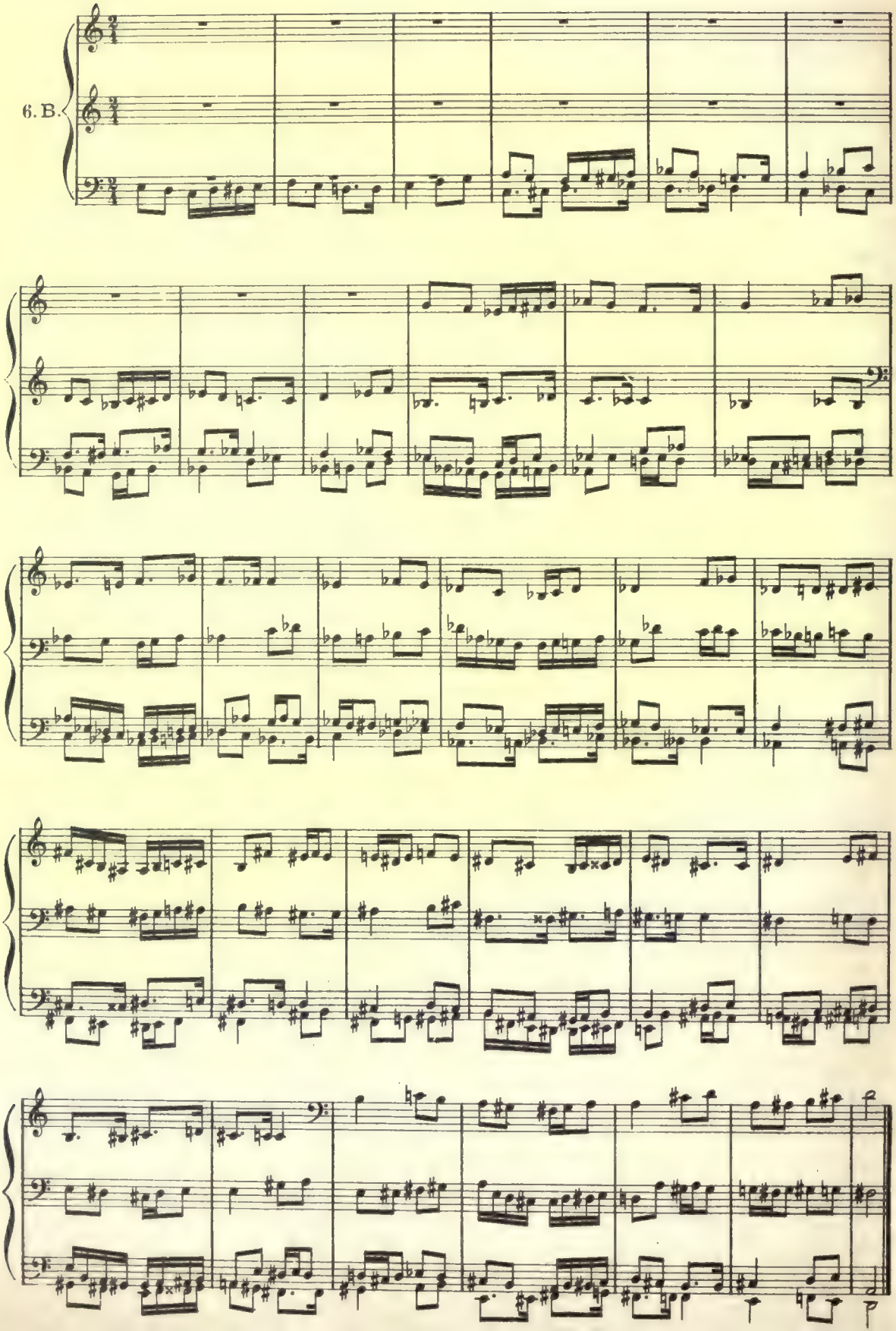

2
3


4


S. A.


5. B.


6. A.

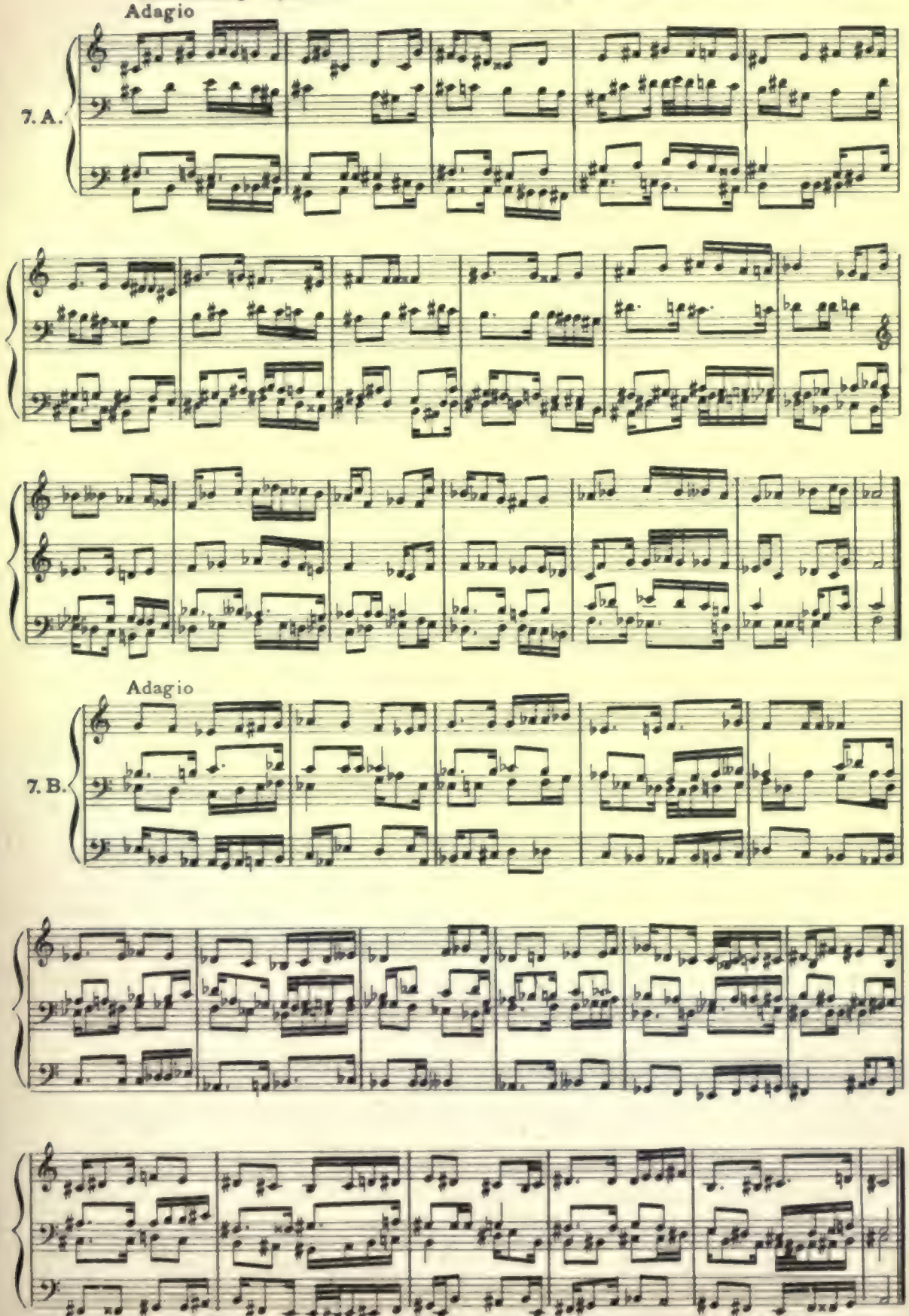

6. B.

Vollstimmig beginnend

All parts begin at the same time

Adagio

7. A.



Adagio

7. B.

Canons in der Quinte
(Unter-Quarte)

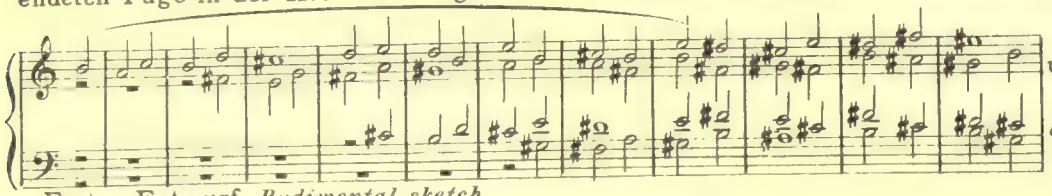
Thema von 8 Takten

Die ersten 4 Takte des Themas nach einem Fugen-Thema von Bach: das dritte der Unvollendeten Fuge in der Kunst der Fuge.

Canons in the Fifth
(lower Fourth)

Theme of 8 measures

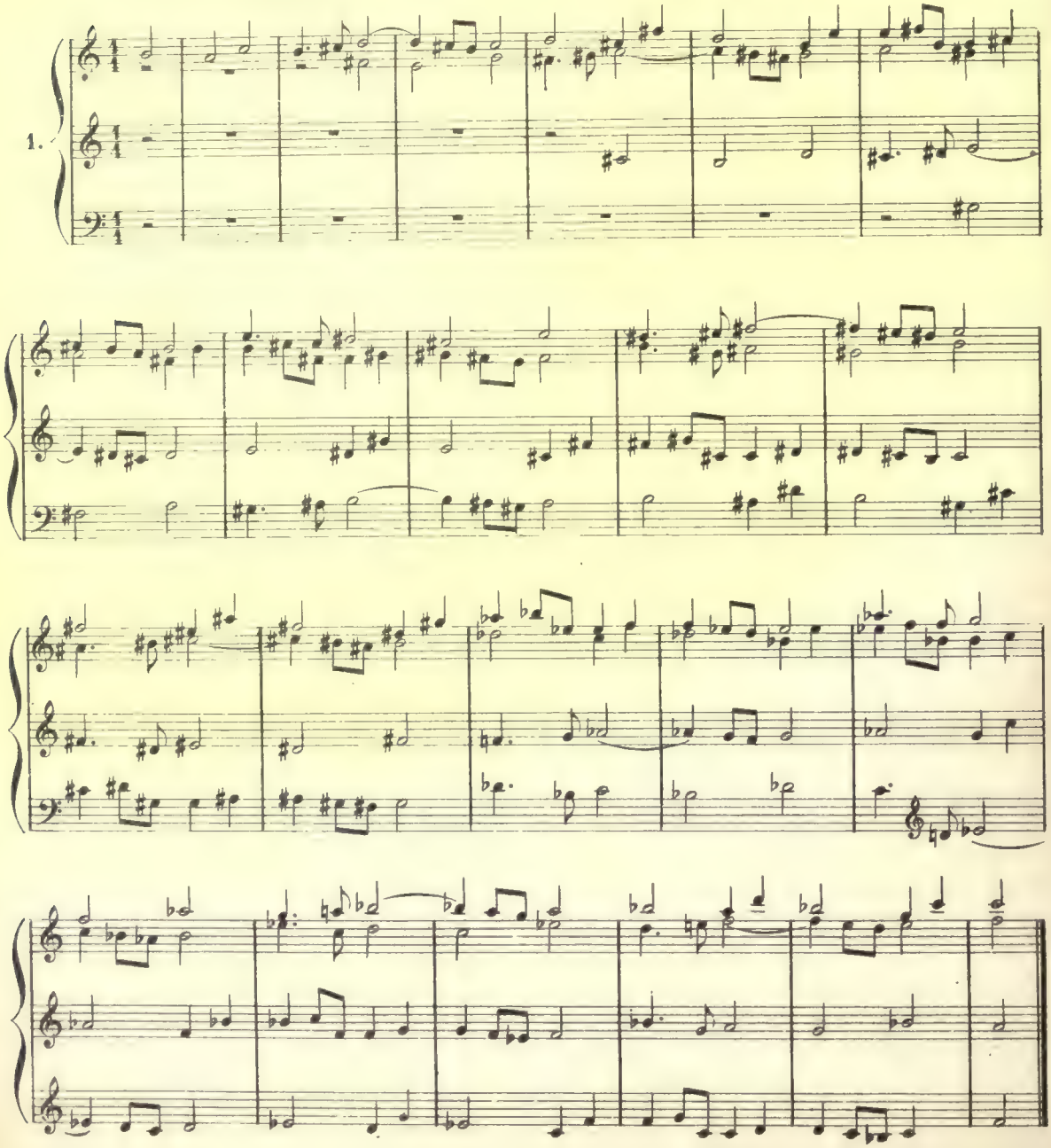
The first 4 measures of the theme are after the 3d theme of the Unfinished fugue in Bach's "Kunst der Fuge."



Erster Entwurf. *Rudimental sketch.*

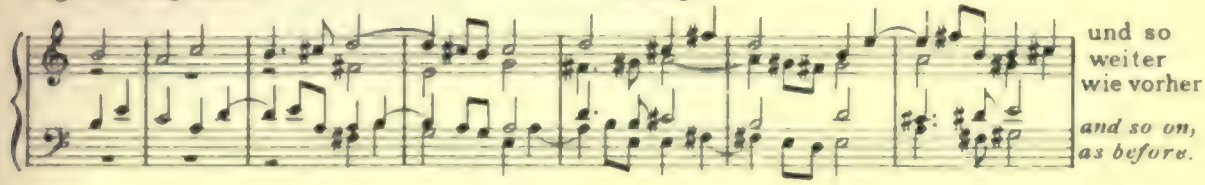
Zwei Bearbeitungen

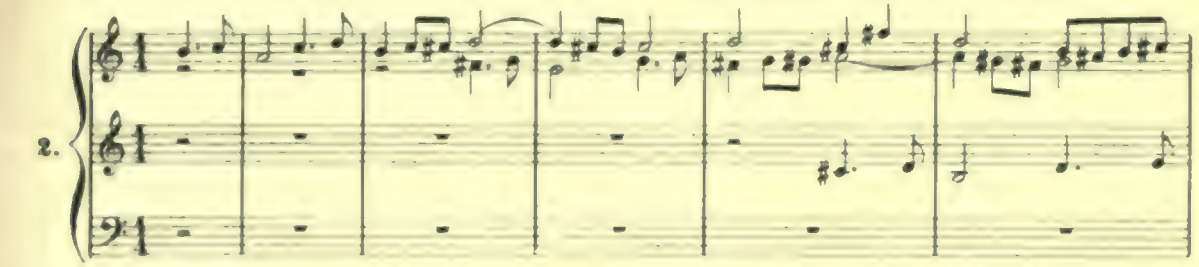
Two elaborations

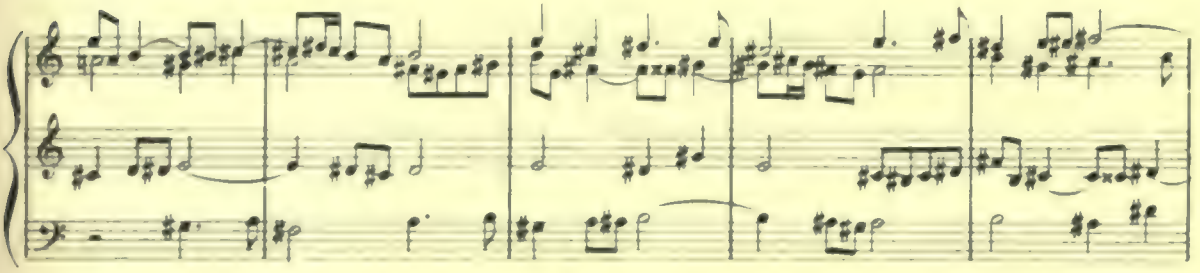


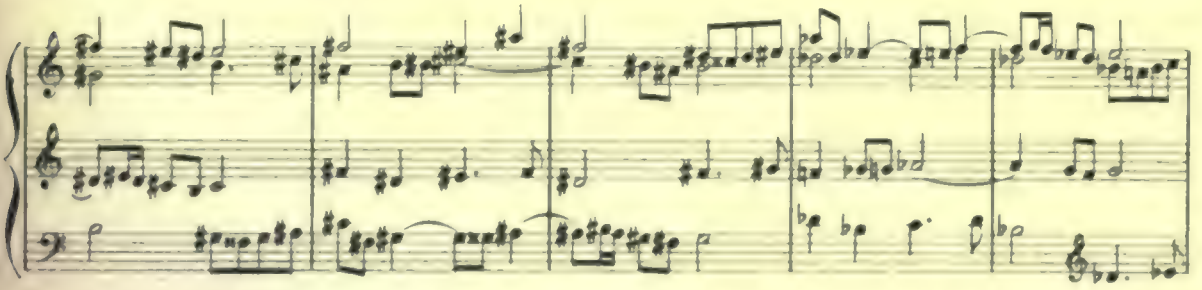
Die beiden Theile des Themas könnten auch zugleich beginnen.

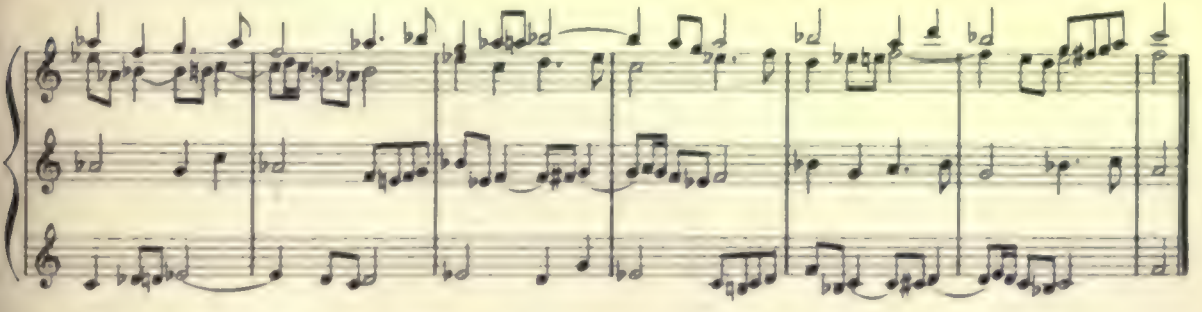
Both halves of the theme beginning simultaneously.





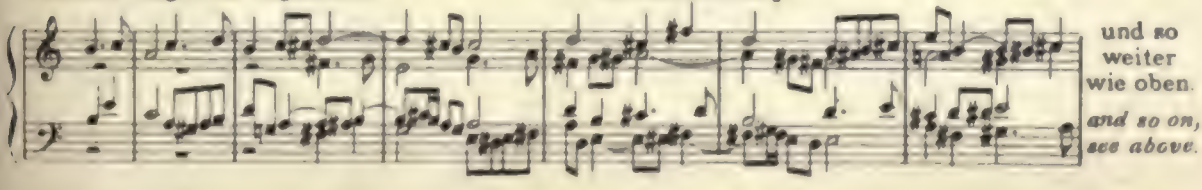






Auch hier könnten die beiden Hälften des Themas zugleich beginnen.

Here also both halves of the theme may begin simultaneously.



Zwei Canons in der Quinte, und ihre symmetrische Umkehrung

(Canons in der Unter-Quinte)

Thema von 12 Takten

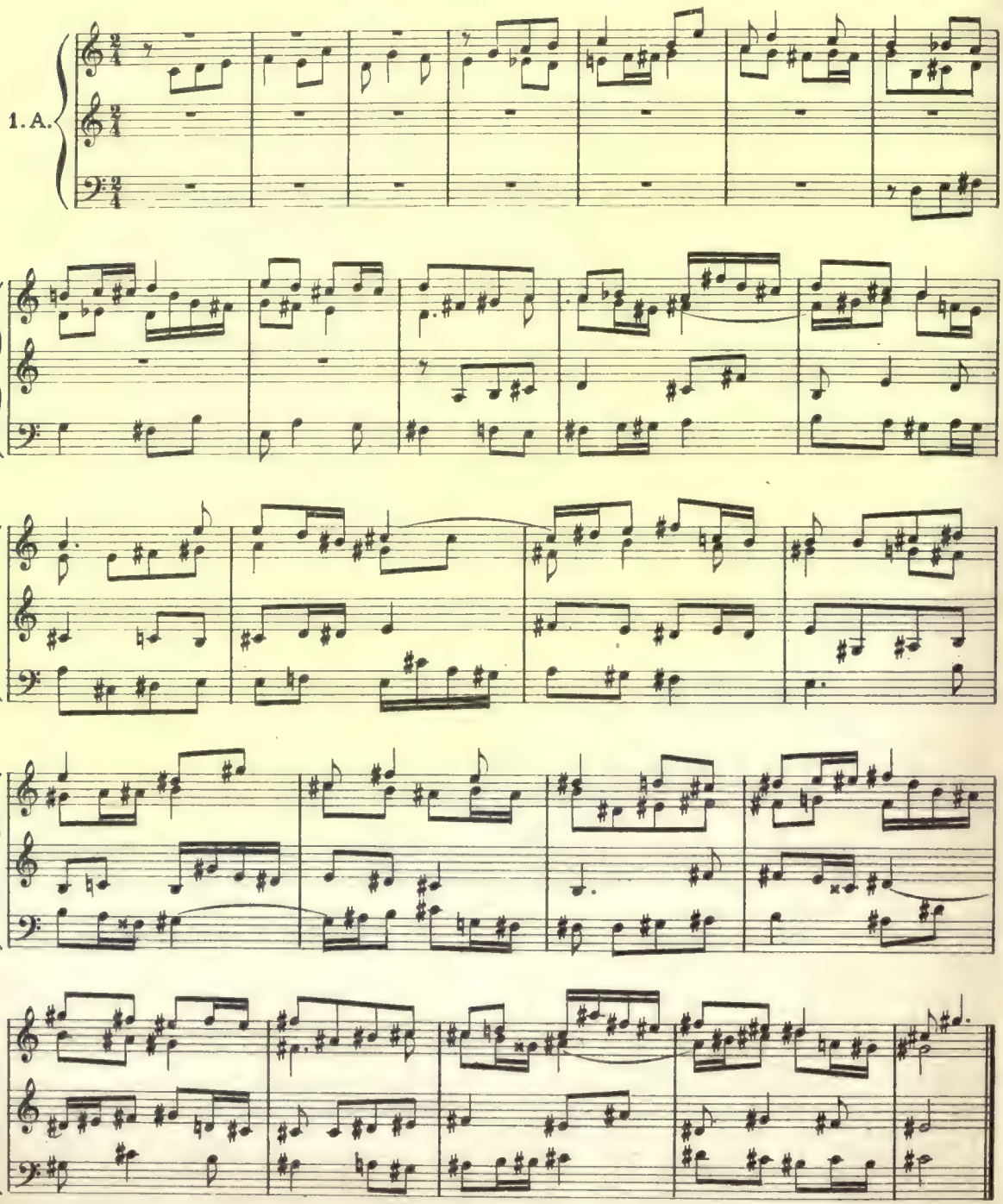
Die ersten 3 Takte des Themas nach einem Fugenthema von Bach: Wohlt. Clavier, I, C dur.

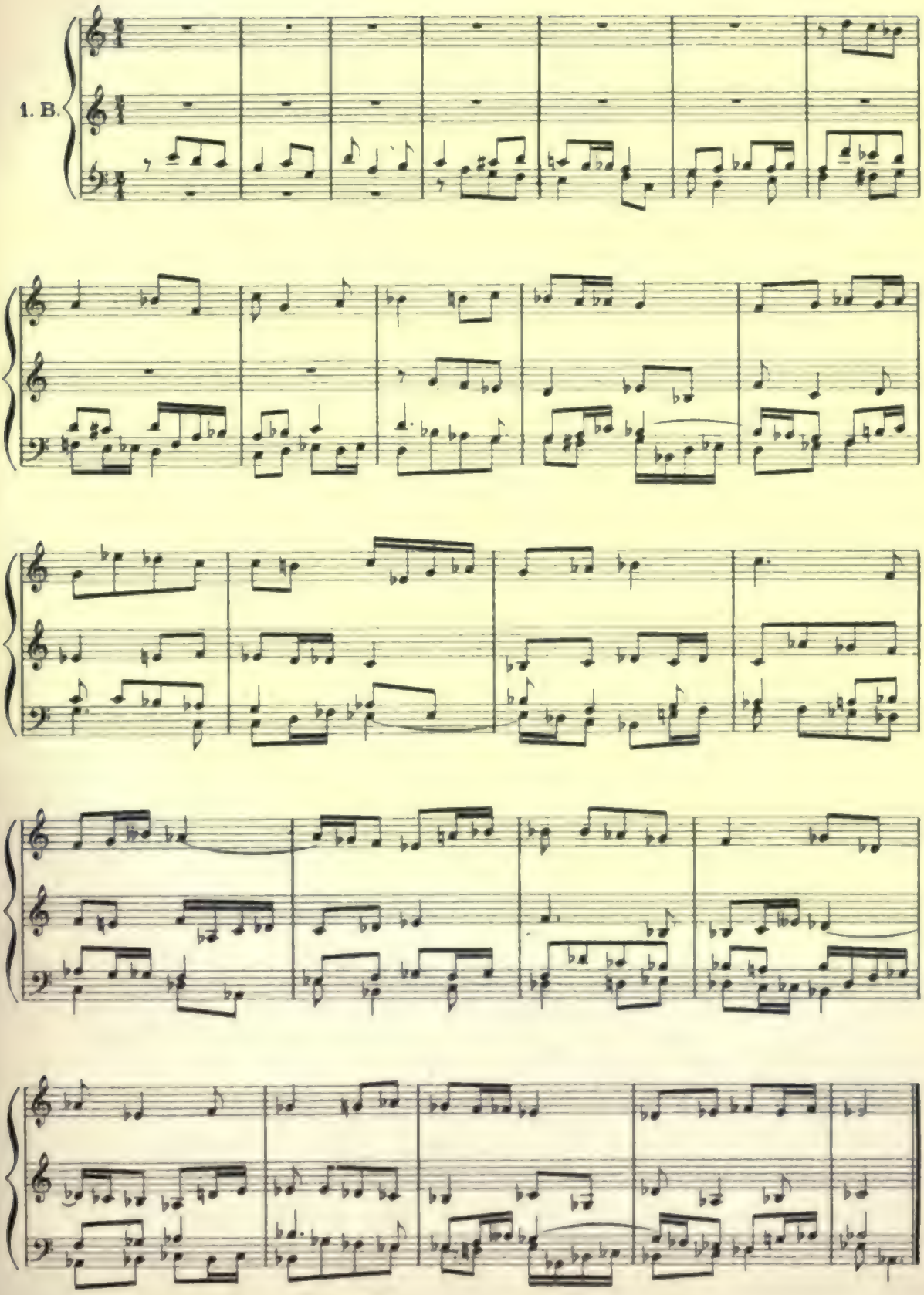
Two Canons in the Fifth, and their symmetrical inversion

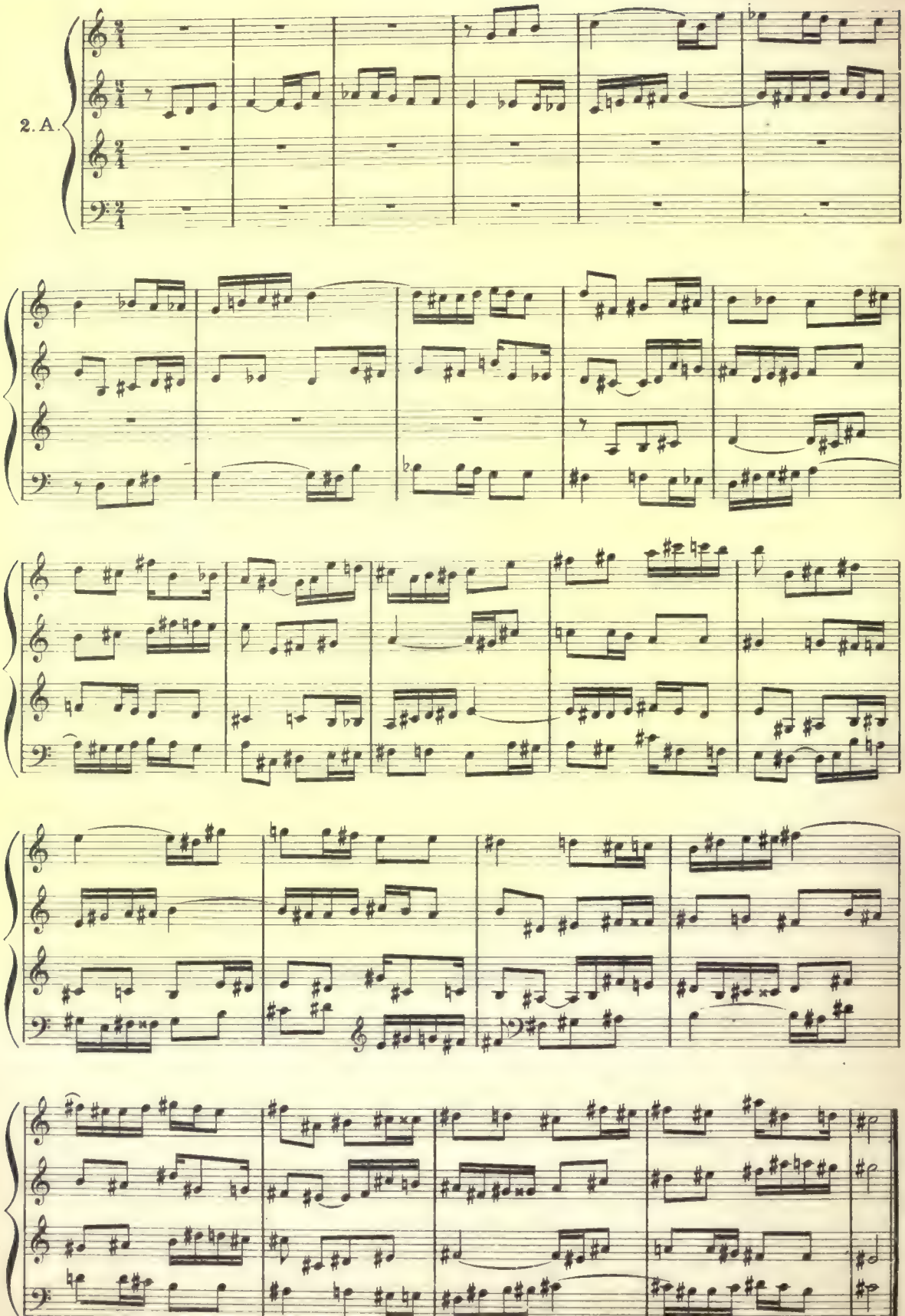
(Canons in the lower Fifth)

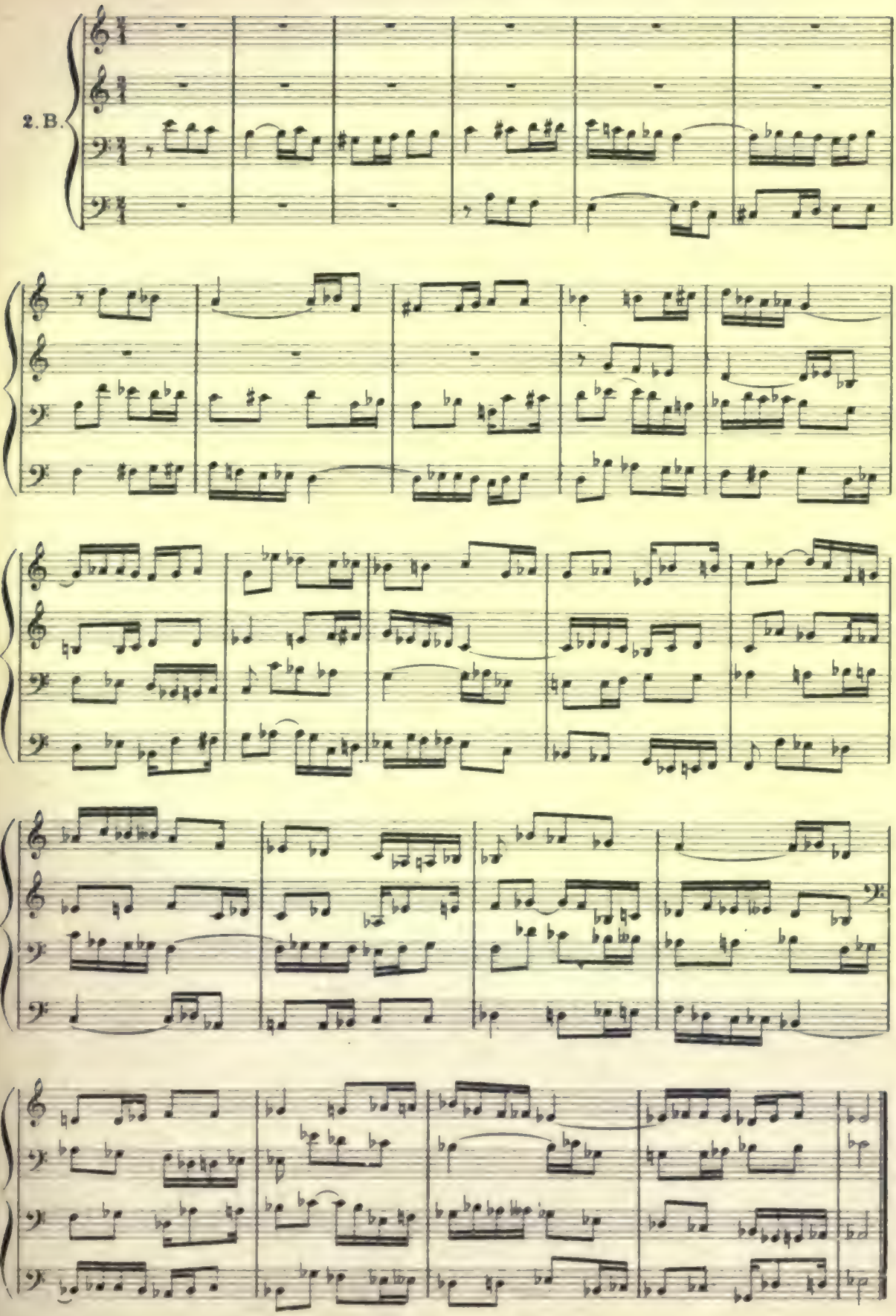
Theme of 12 measures

The first 3 measures of the theme are after the theme of the first C major fugue in Bach's Welltempered Clavier.




1. B.

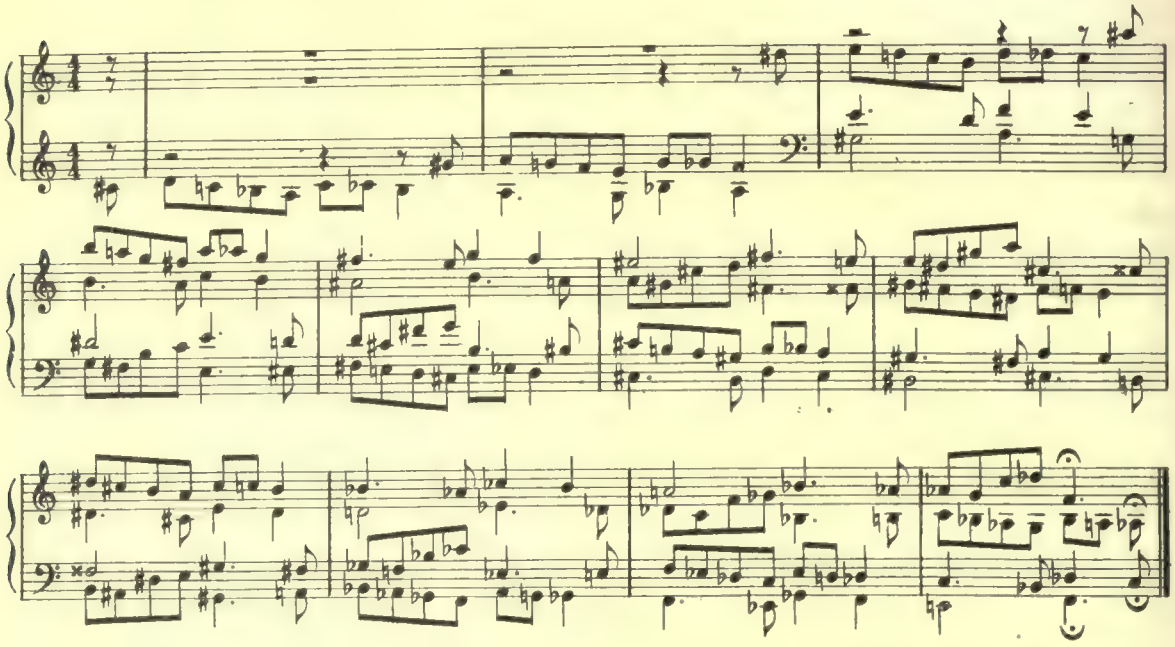

2. A.


2. B.

Sieben Canons in der Ouinte oder Quarte über andere Themen

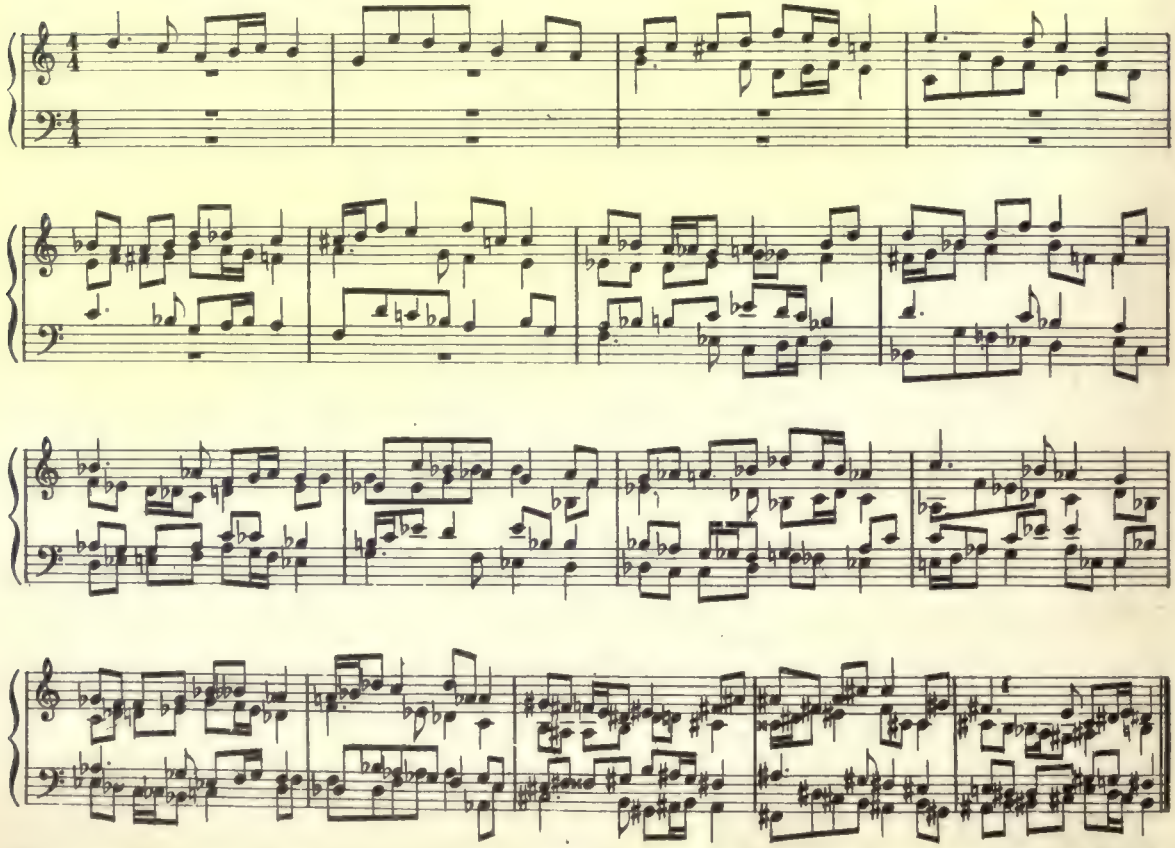
1) Canon in der Quinte

Thema von 4 Takten



2) Canon in der Quarte (Unter-Quinte)

Thema von 8 Takten



Seven Canons in the Fifth or Fourth on other themes

1) Canon in the Fifth

Theme of 4 measures

2) Canon in the Fourth (lower Fifth)

Theme of 8 measures

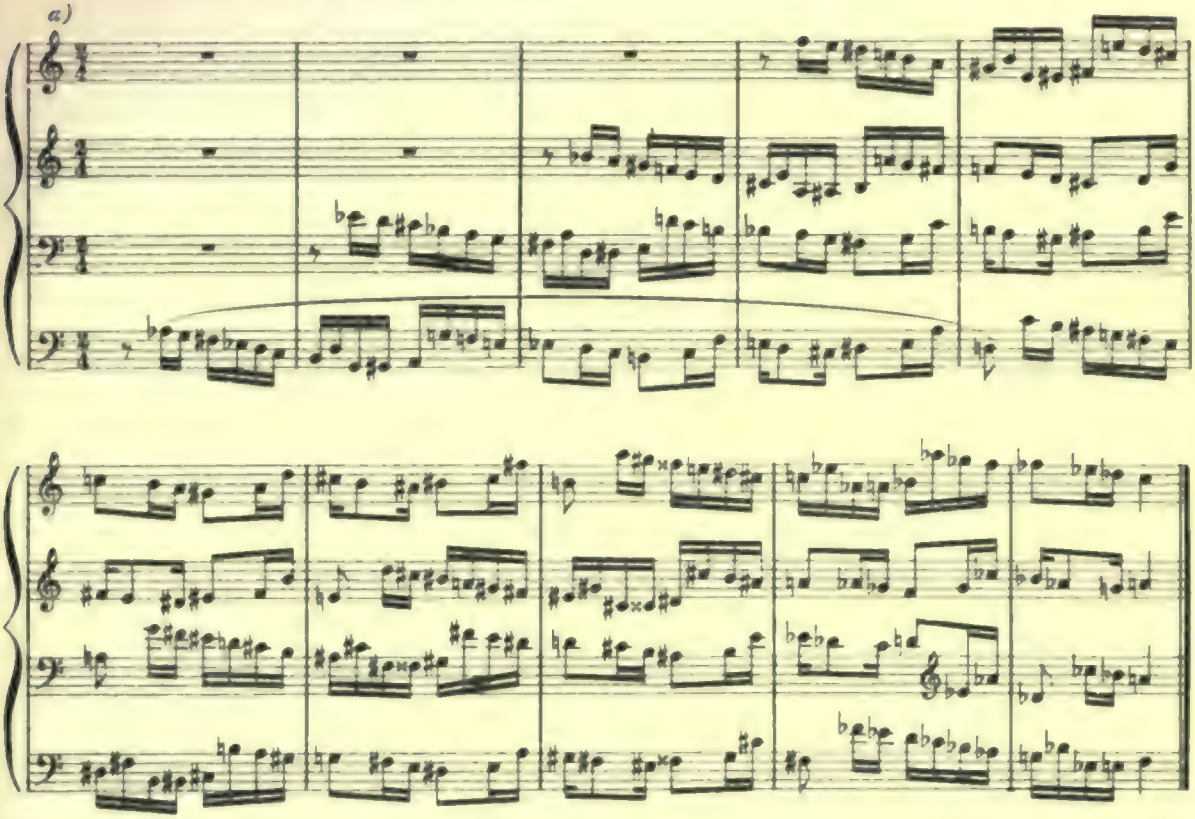
3) Canon in der Quinte

Thema von 4 Takten

3) Canon in the Fifth

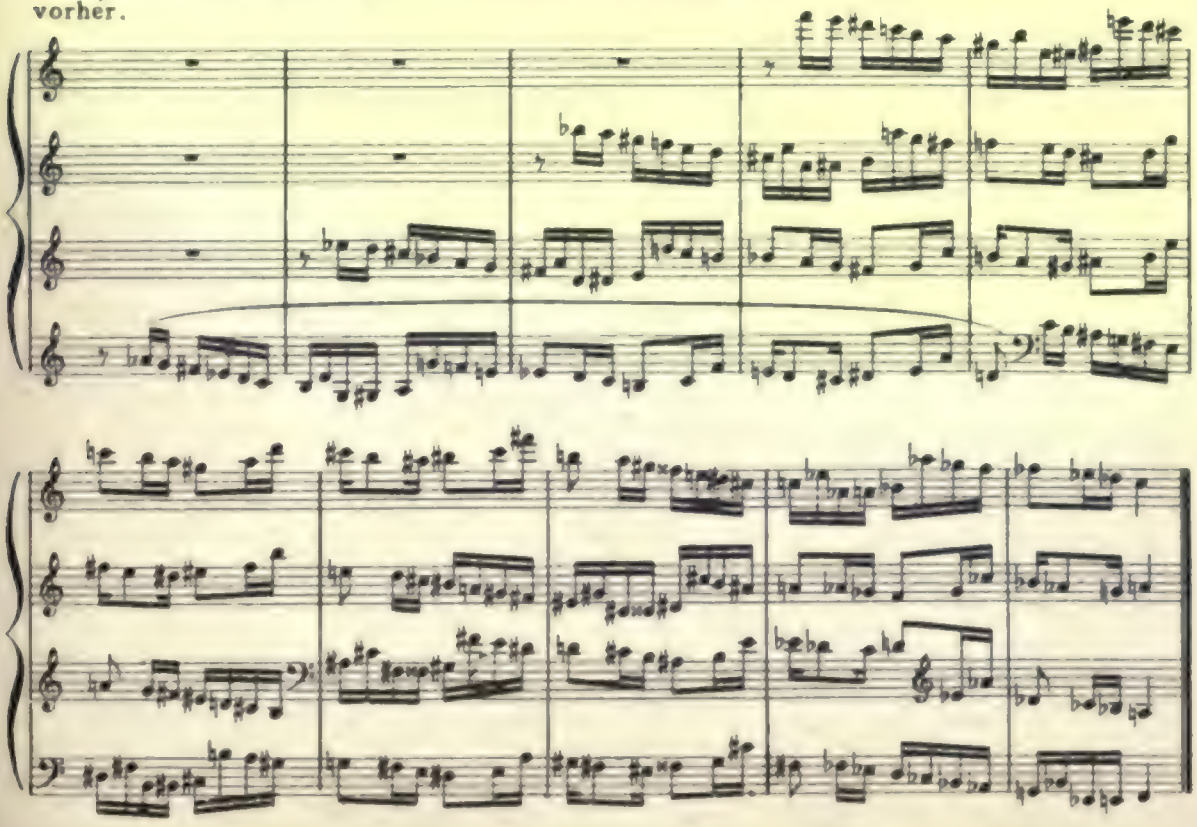
Theme of 4 measures

a)



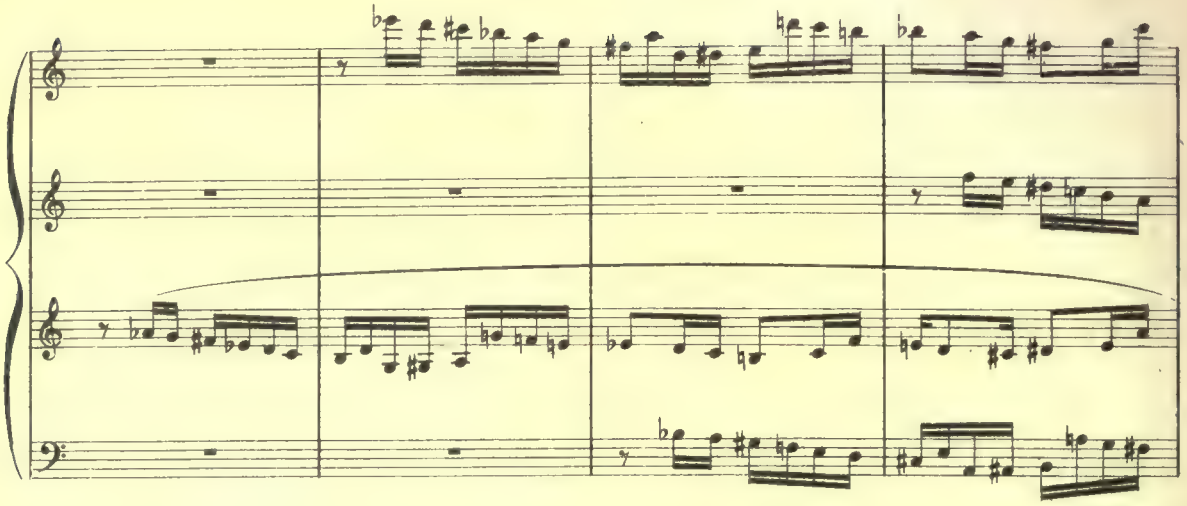
b) Die Wiederholung des Themas in derselben Stimme erfolgt nicht eine grosse Terz höher, sondern eine kleine Sexte tiefer als vorher.

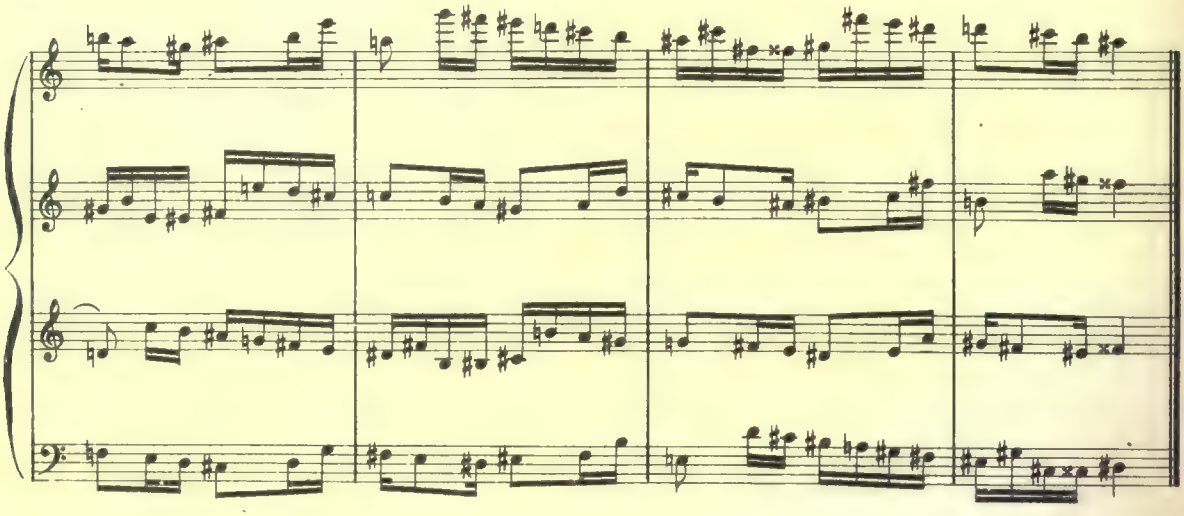
b) *The repetition of the theme in the same part occurs a small Sixth lower instead of a large Third higher.*



c) Mit anderen Stimmeneinsätzen

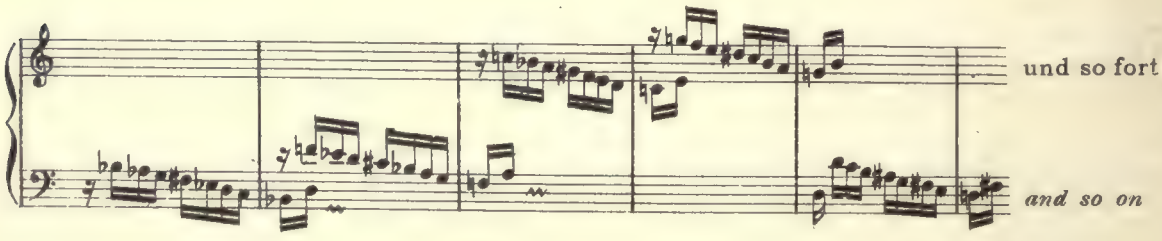
c) *Different arrangement of parts*





d) Statt der Durtonleiter mit kleiner Se - cunde und Sexte, am Anfang des Themas, könnte auch die Molltonleiter mit kleiner Secunde angewandt werden

d) *The minor scale with small Second instead of the major scale with small Second and small Sixth, in the beginning of the theme*



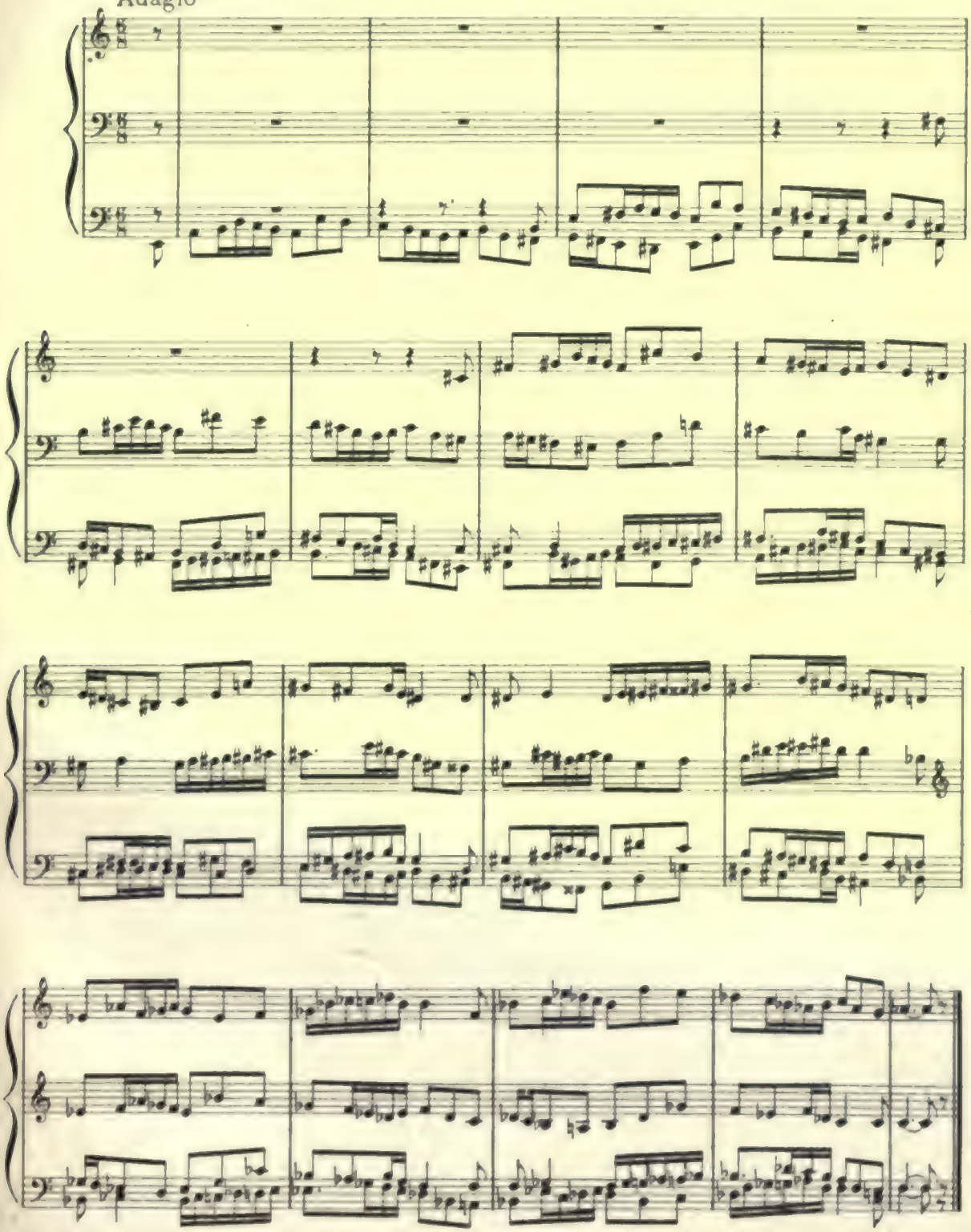
4) Canon in der Quinte

Thema von 8 Takten, die ersten 3 sind ein Fugen-Thema von Thorvald Otterström.

4) Canon in the Fifth

Theme of 8 measures, the first three are the theme of a fugue by Thorvald Otterström.

Adagio

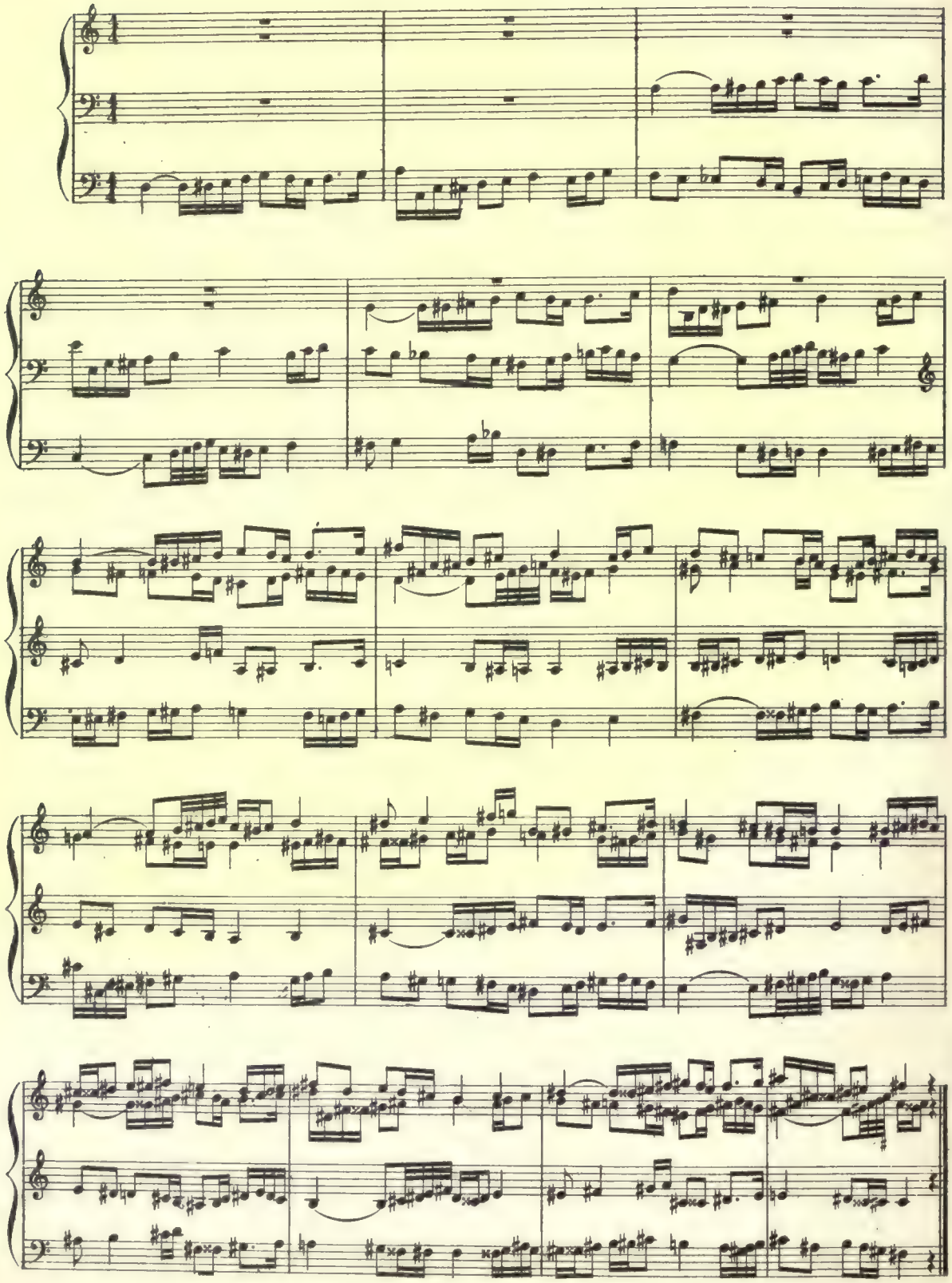


5) Canon in der Quinte

Thema von 8 Takten

5) Canon in the Fifth

Theme of 8 measures

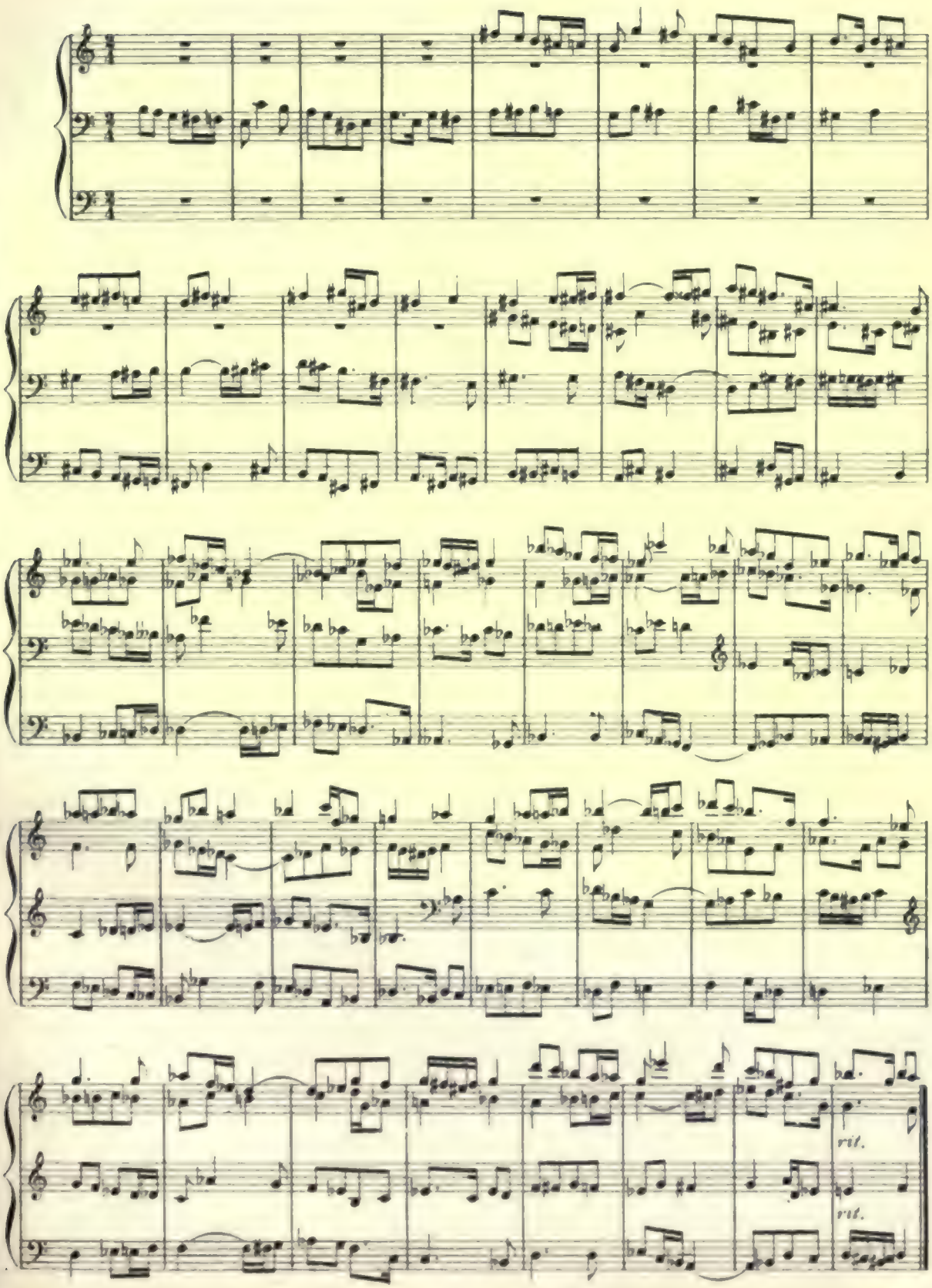


6) Canon in der Quinte

Thema von 16 Takten

6) Canon in the Fifth

Theme of 16 measures

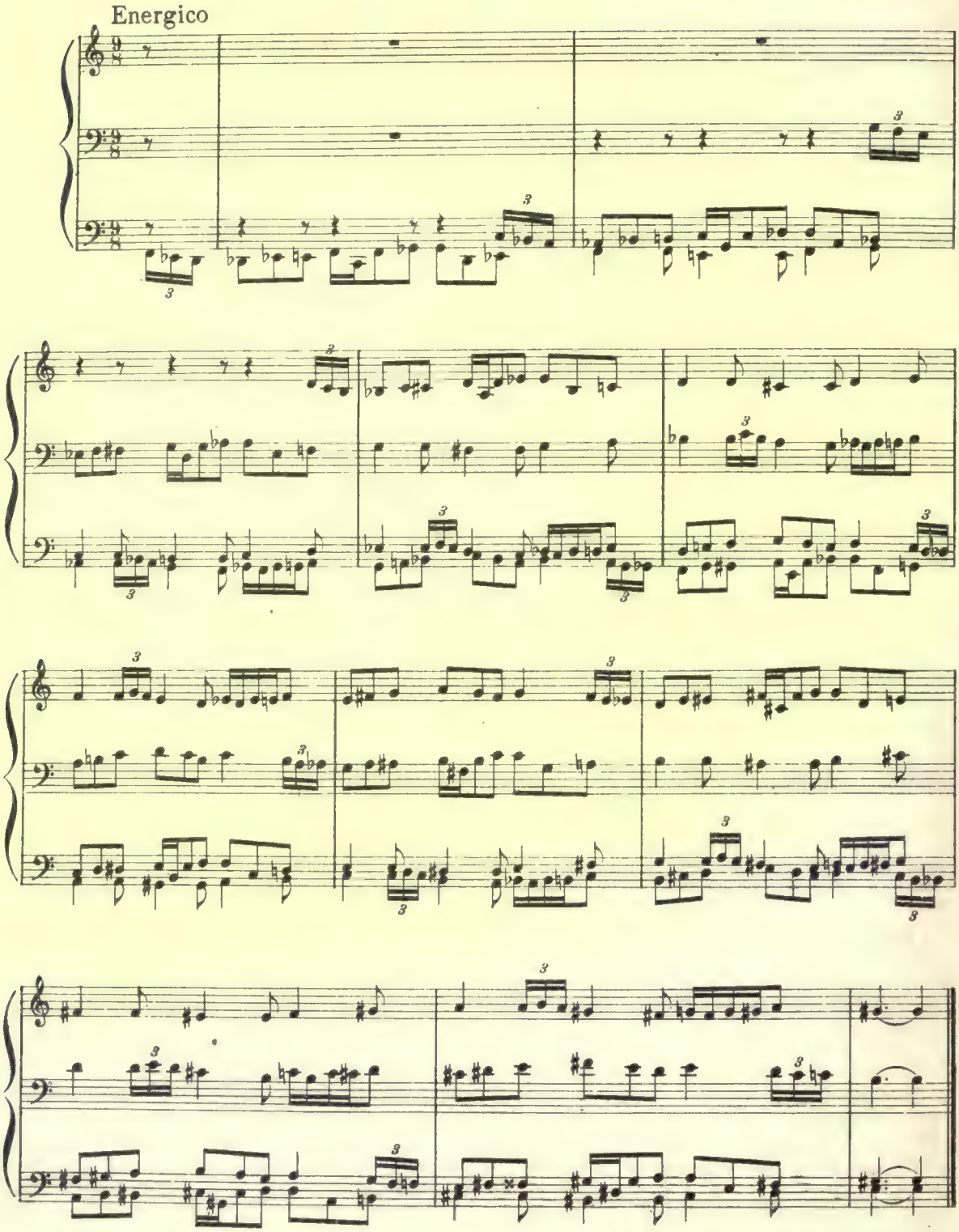


7) Canon in der Quinte

Thema von 4 Takten

7) Canon in the Fifth

Theme of 4 measures



Der 2. und 4. Einsatz, Ende des 1. und 3. Taktes, könnten auch eine Octave höher stattfinden, wodurch die Stimme, die hier Tenor ist, zum Alt würde, und der Alt zum Tenor; der Sopran bliebe Sopran, stünde aber in der nächst höheren Octave.

The 2d and the 4th entry at the end of the 1st and the 3d measure may also take place an Octave higher, whereby the tenor becomes alto, and vice versa.

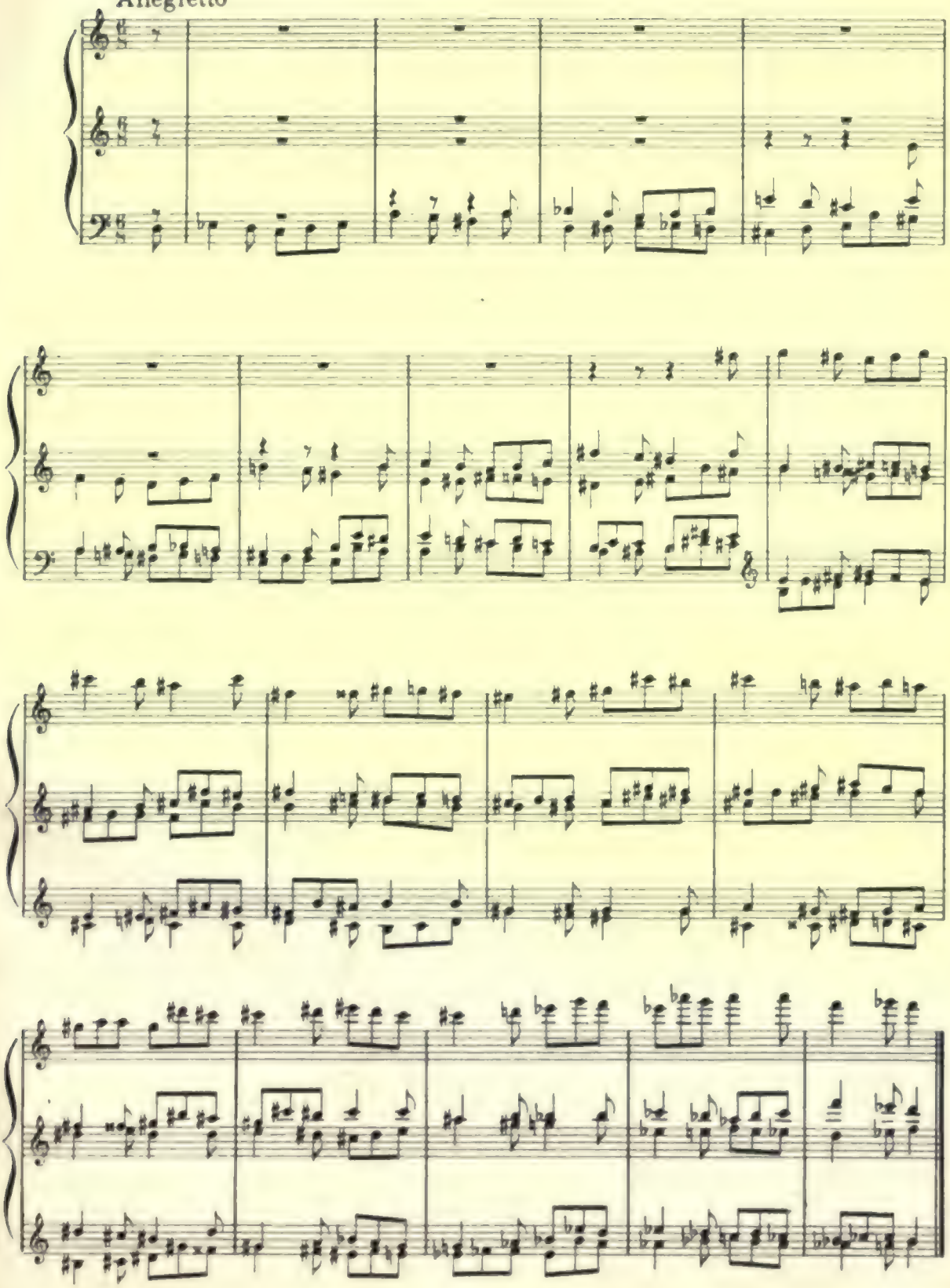
Fünfstimmiger *Canon in der Quinte*

Thema von 10 Takten

Five-part Canon in the Fifth

Theme of 10 measures

Allegretto

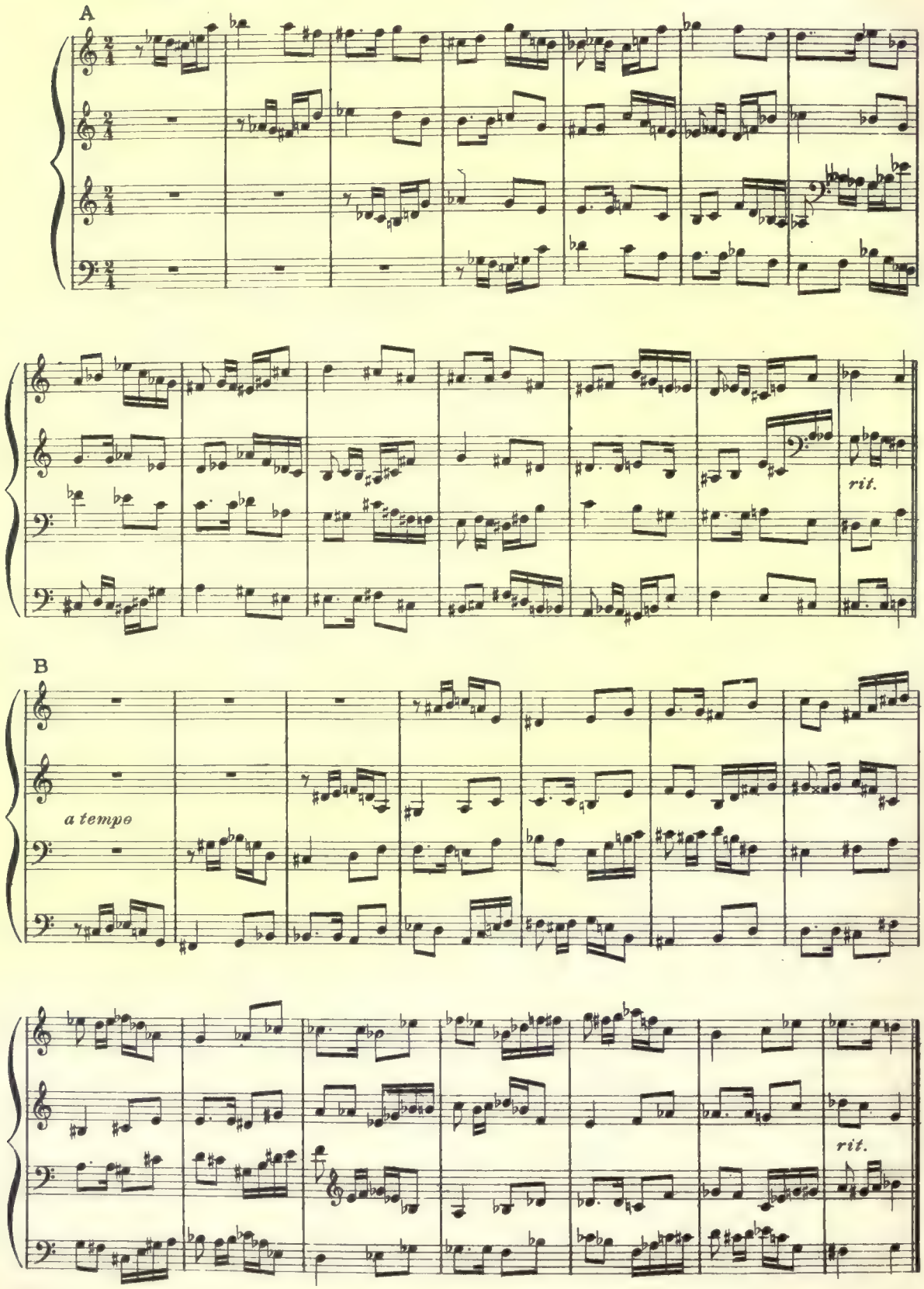


62 Zwei Canons, deren zweiter Theil die sym. Umk. des ersten ist

1) Thema von 4 Takten

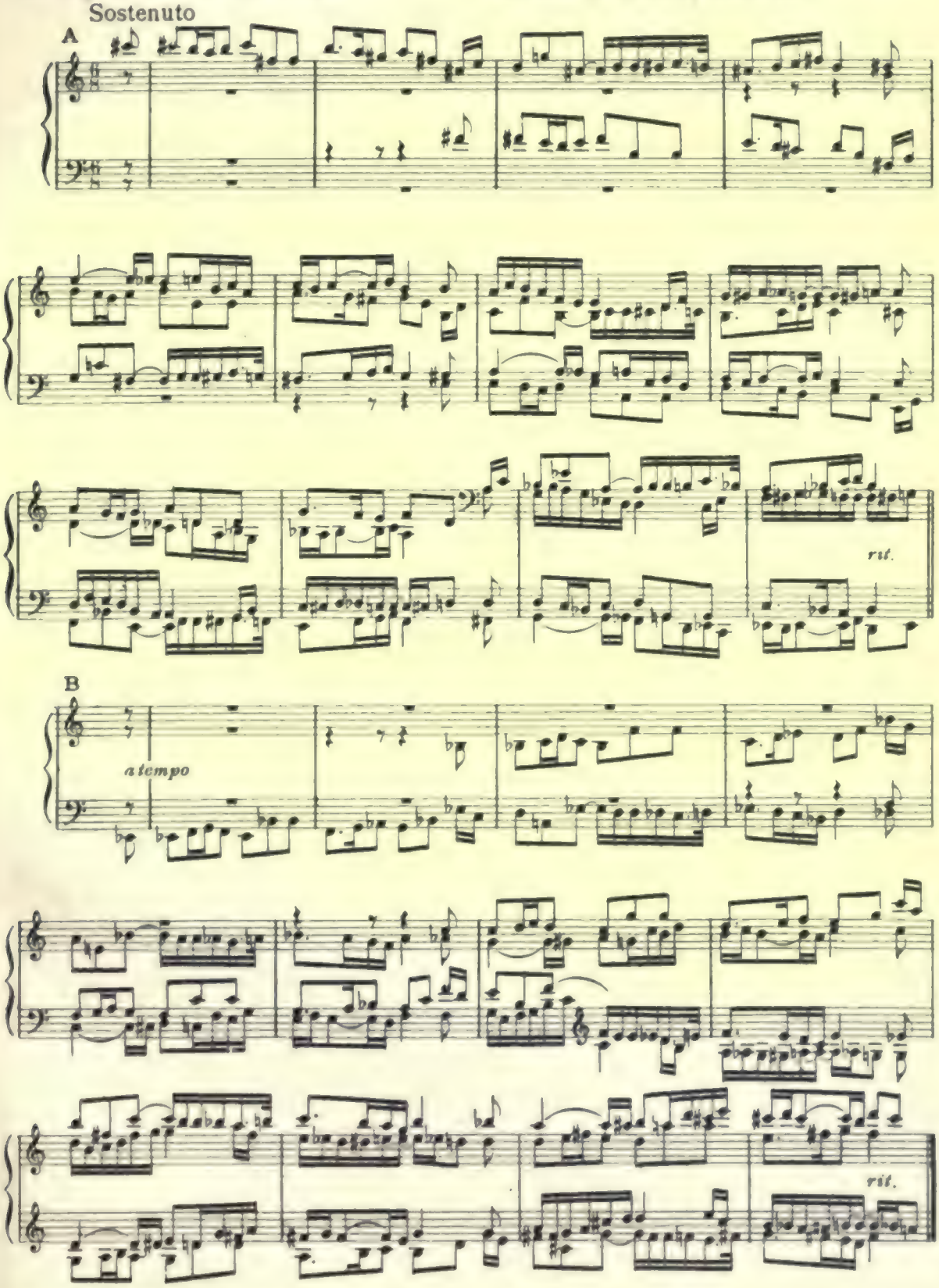
Two Canons of which the 2d half is the sym. inv. of the 1st half

1) Theme of 4 measures



2) Thema von 8 Takten; die ersten zwei sind ein Fugen-Thema von Otterström.

2) Theme of 8 measures, of which the first two are the theme of a fugue by Otterström.



Frei: im ersten Theil die letzte Bassnote, im zweiten die letzte Sopranote.

Free: in section A the last note in the bass, and in section B the last note in the soprano.

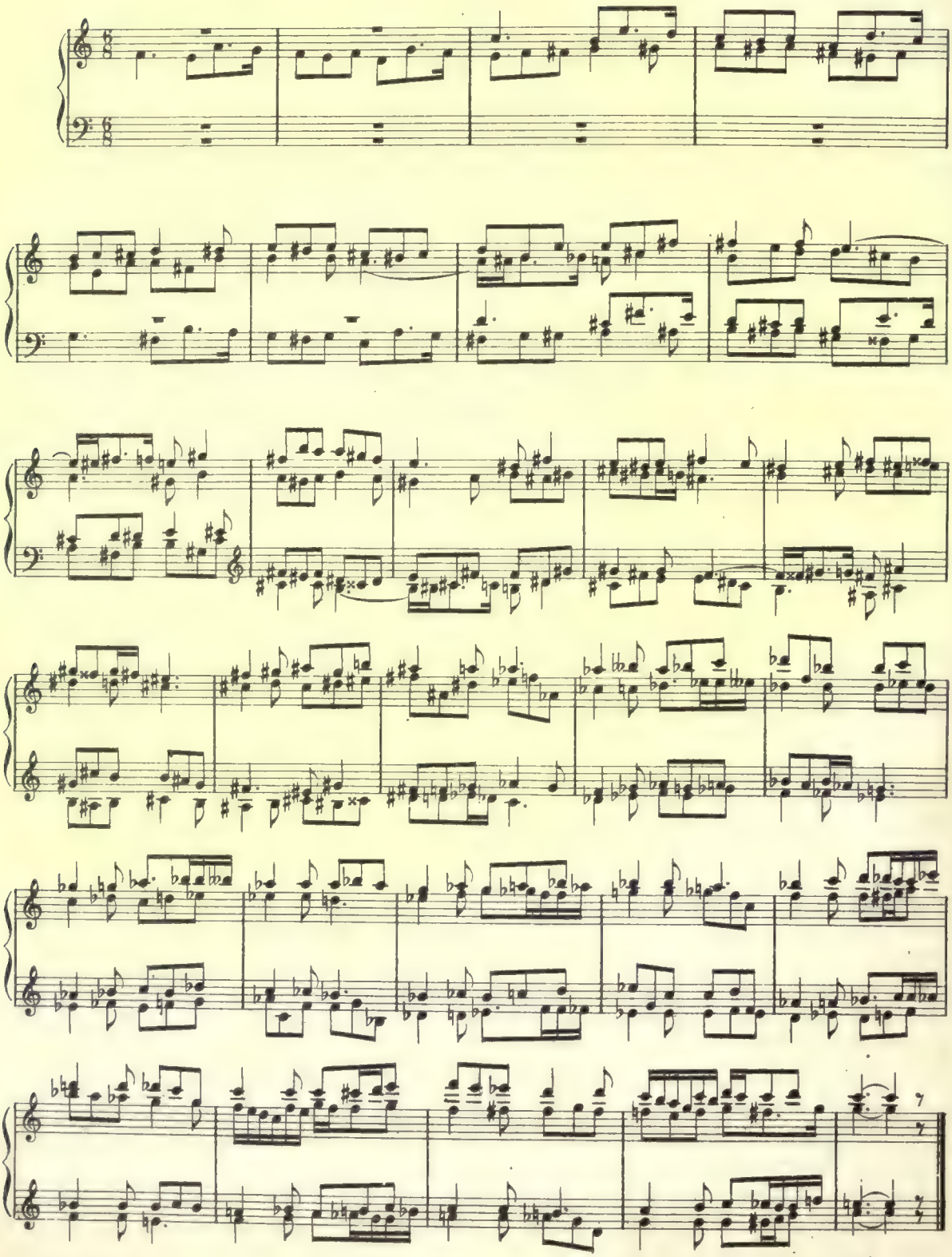
Acht Canons mit fortlaufendem Thema,

das ist ein sich bis zum Schluss erstreckendes Thema

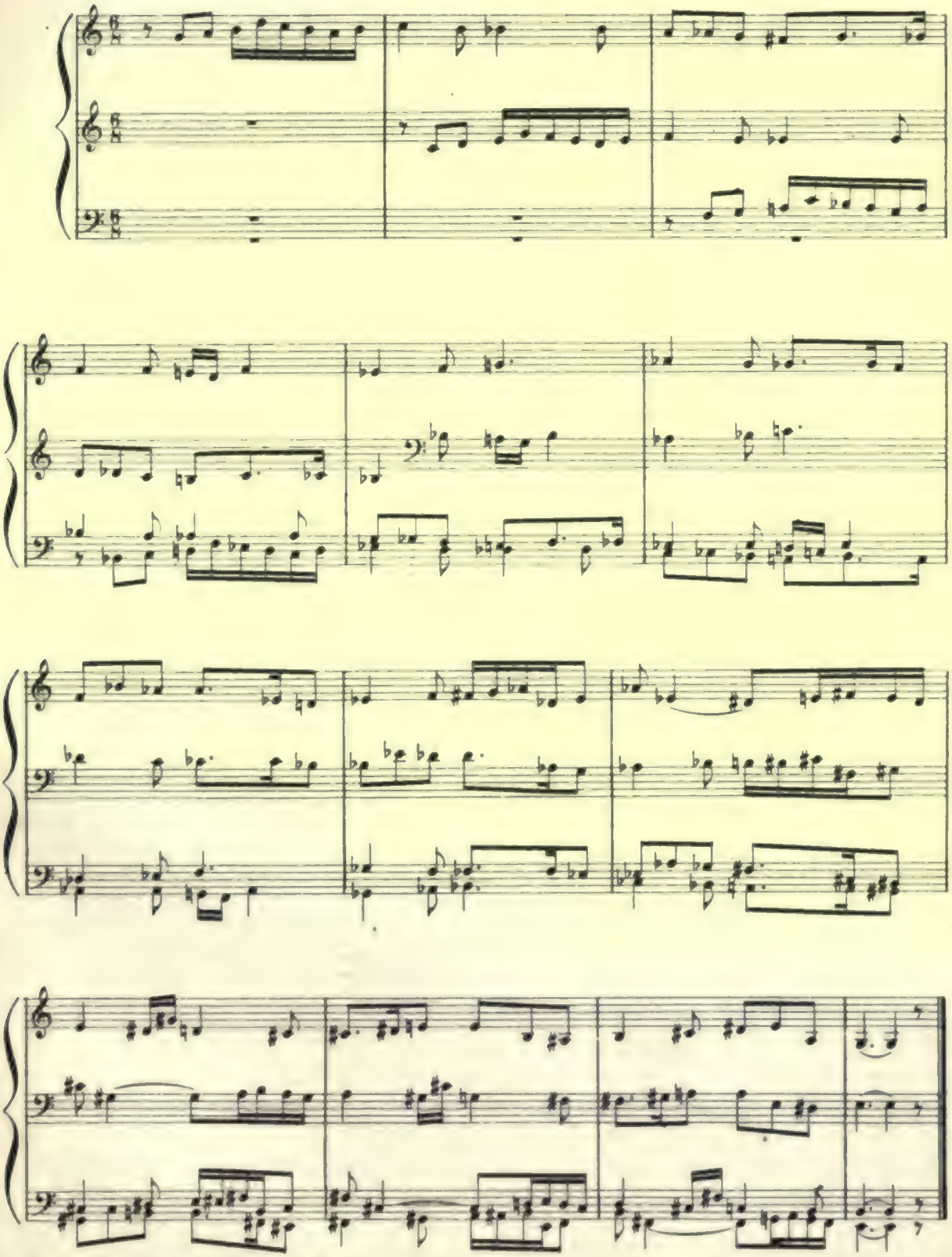
Eight Canons with continuous themes

1) Canon in der Quinte

1) Canon in the Fifth

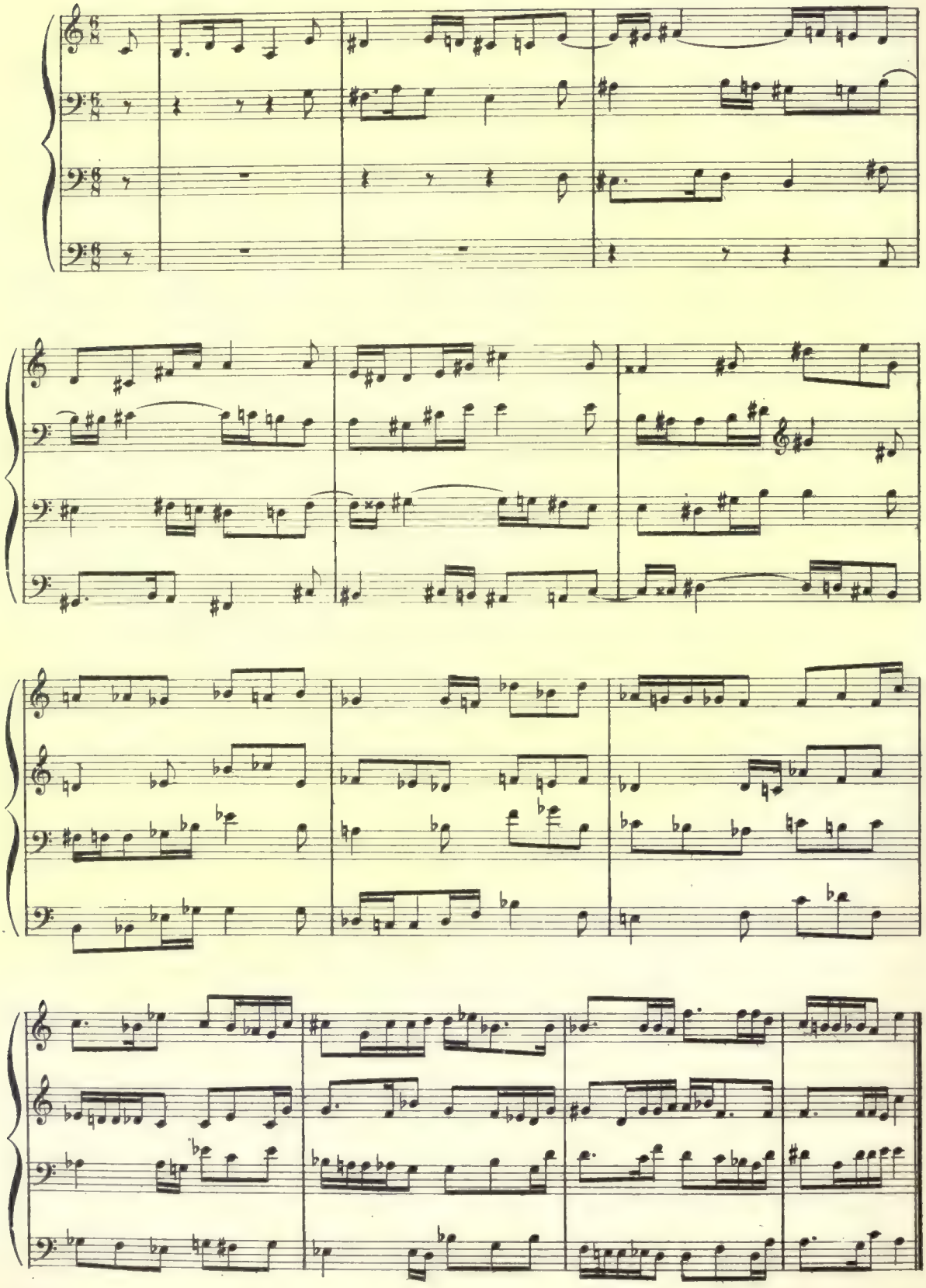


2) Canon in der Quarte (Unter-Quinte) 2) Canon in the Fourth (lower Fifth)



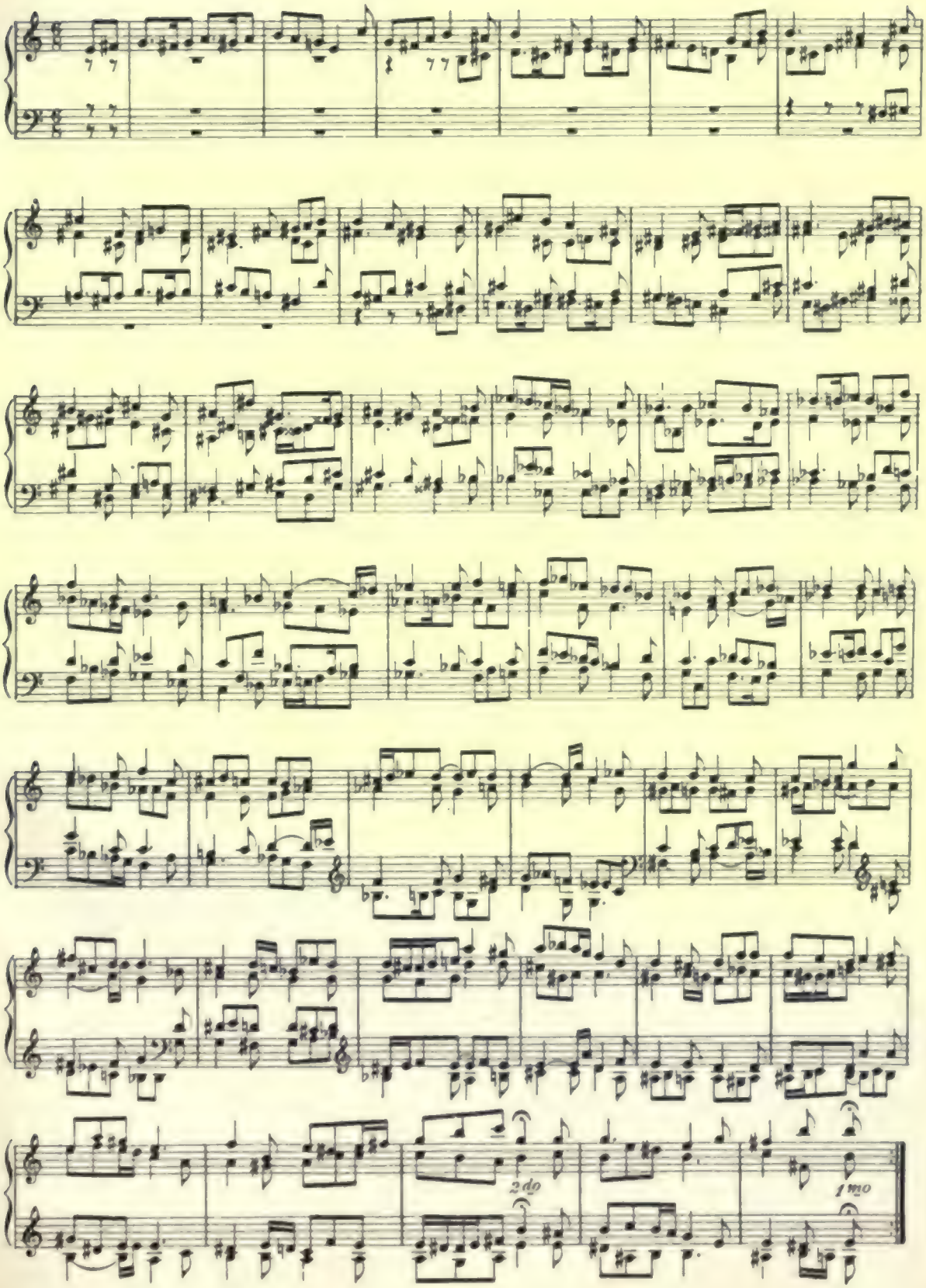
Frei: die letzte Note im Bass. *Free: the last note in the bass.*

3) Canon in der Quinte (Unter-Quarte) 3) Canon in the Fifth (lower Fourth)



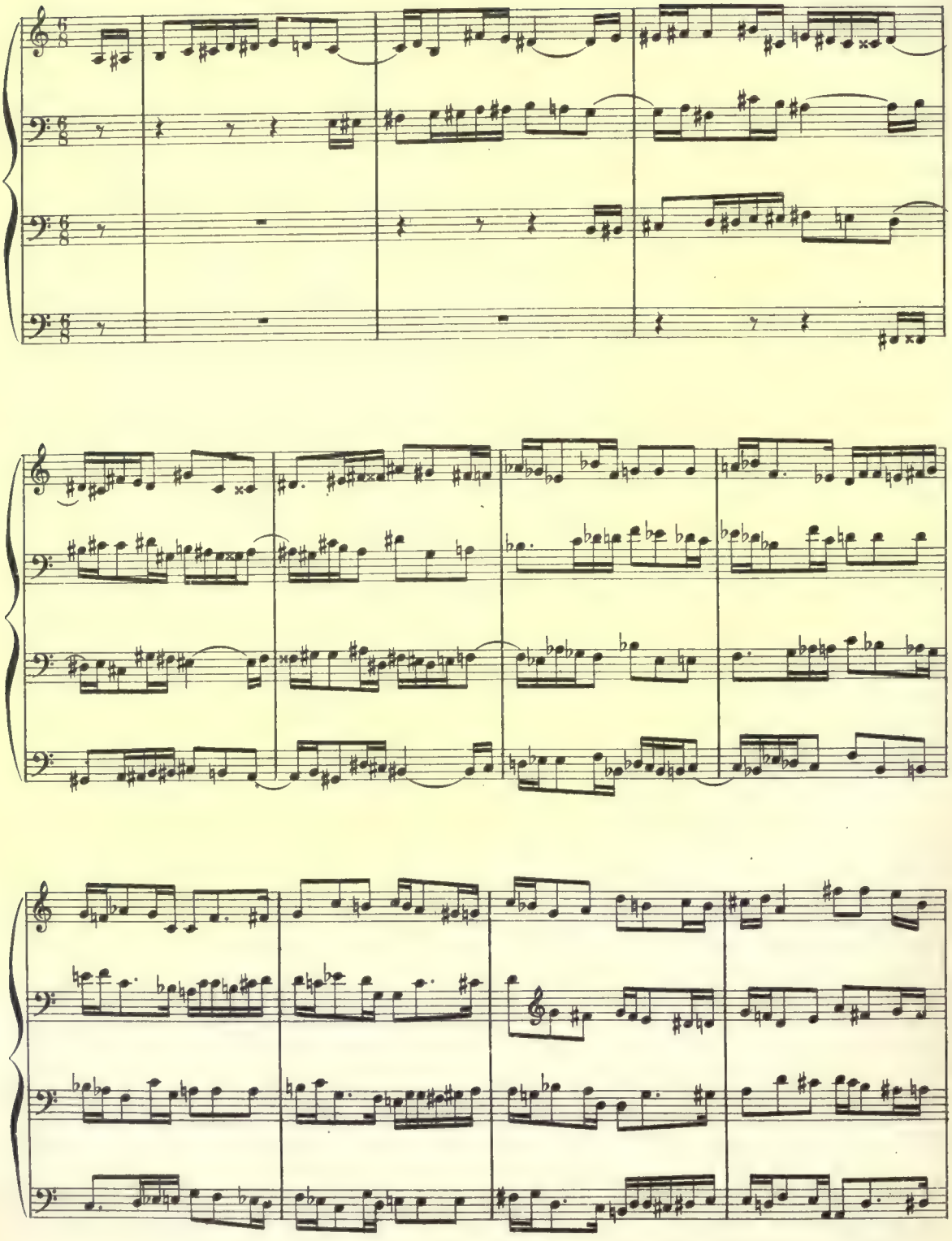
4) Canon in der Quinte

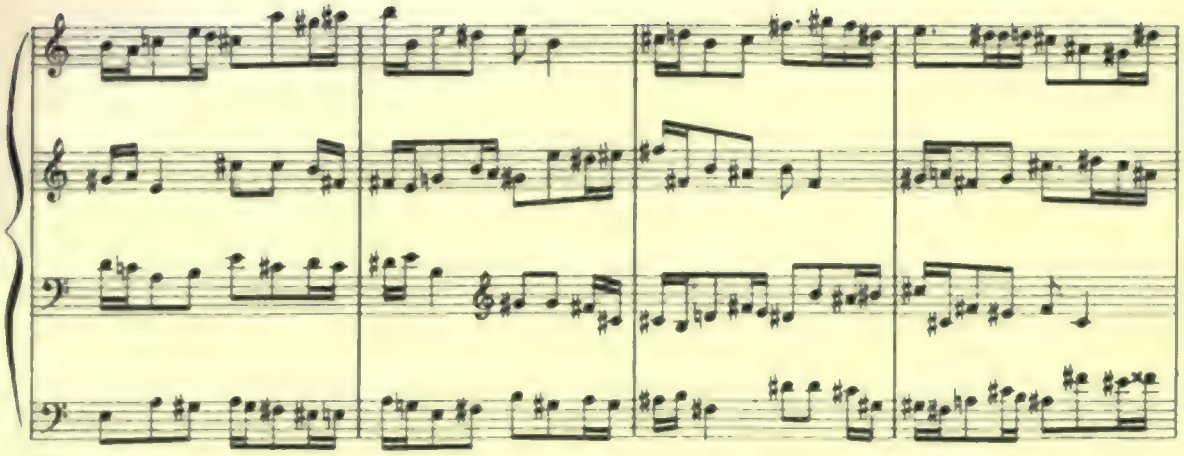
4) Canon in the Fifth

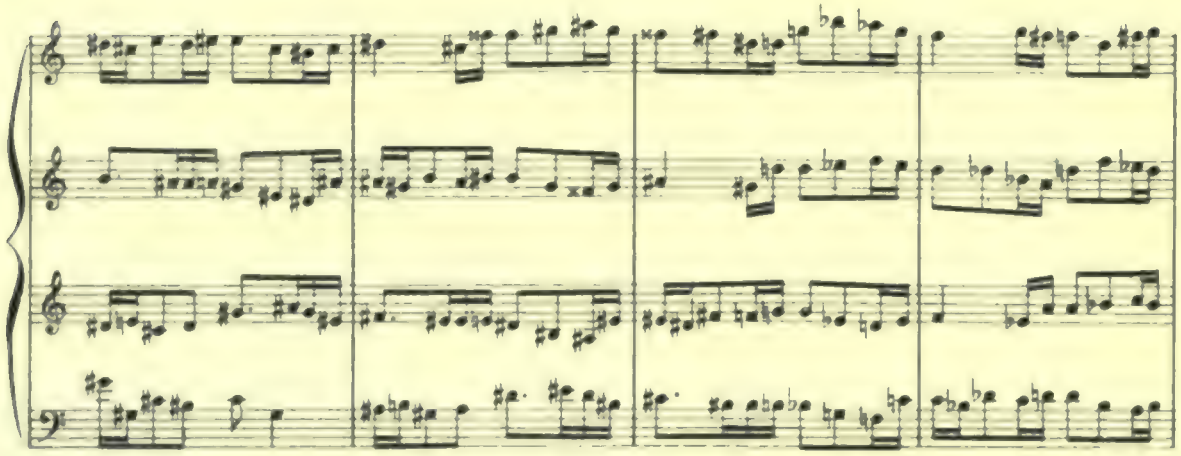


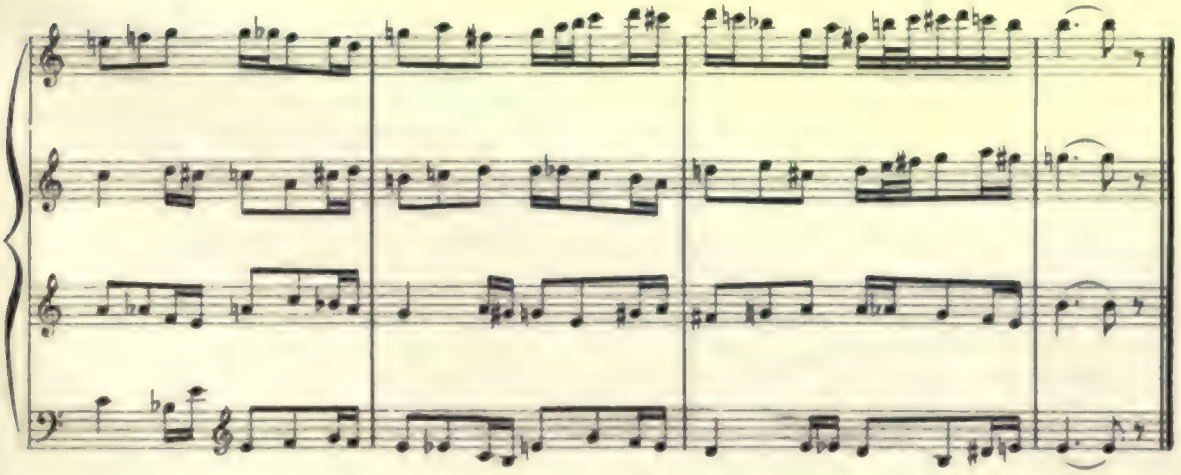
5) Canon in der Quinte

5) Canon in the Fifth







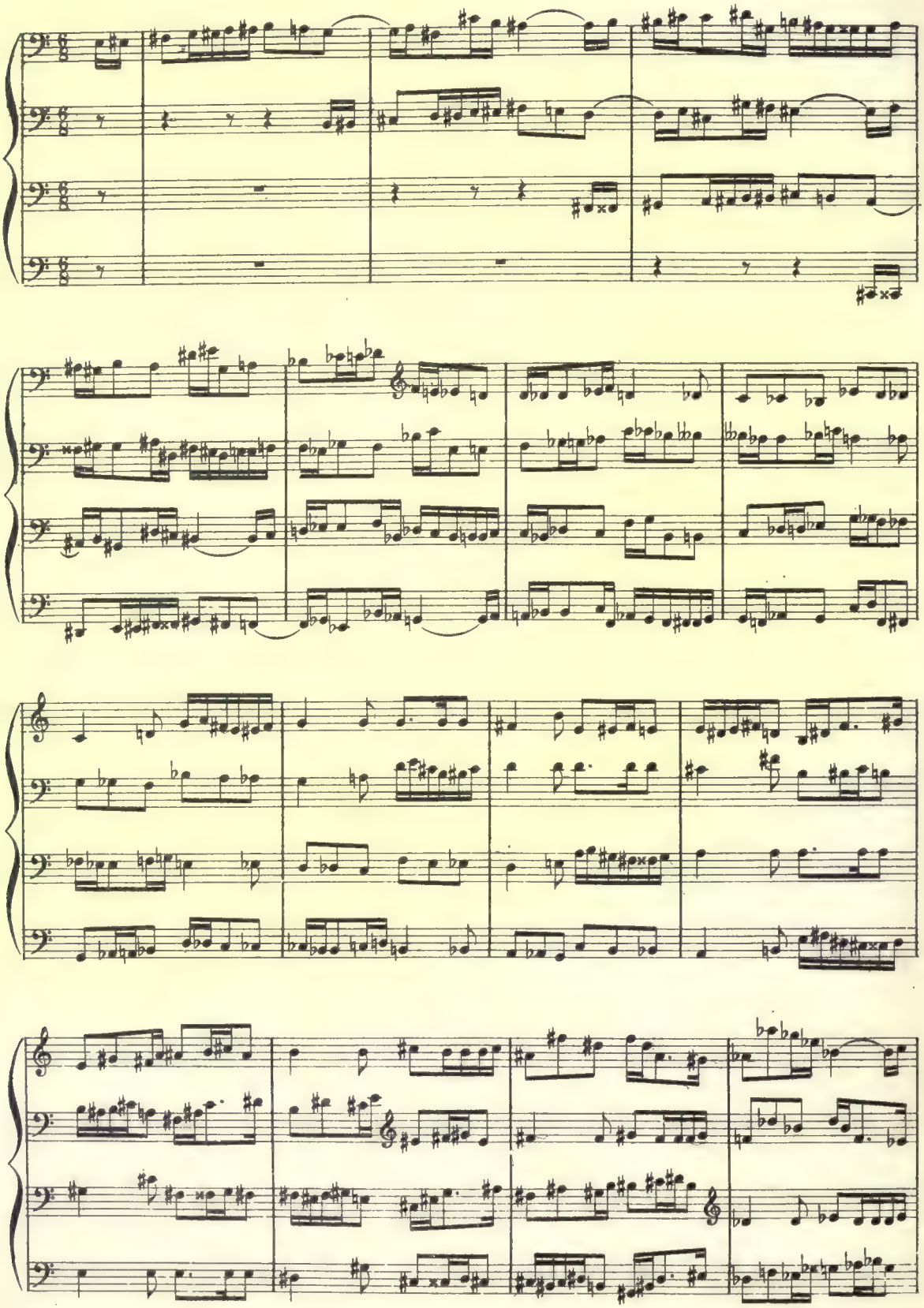


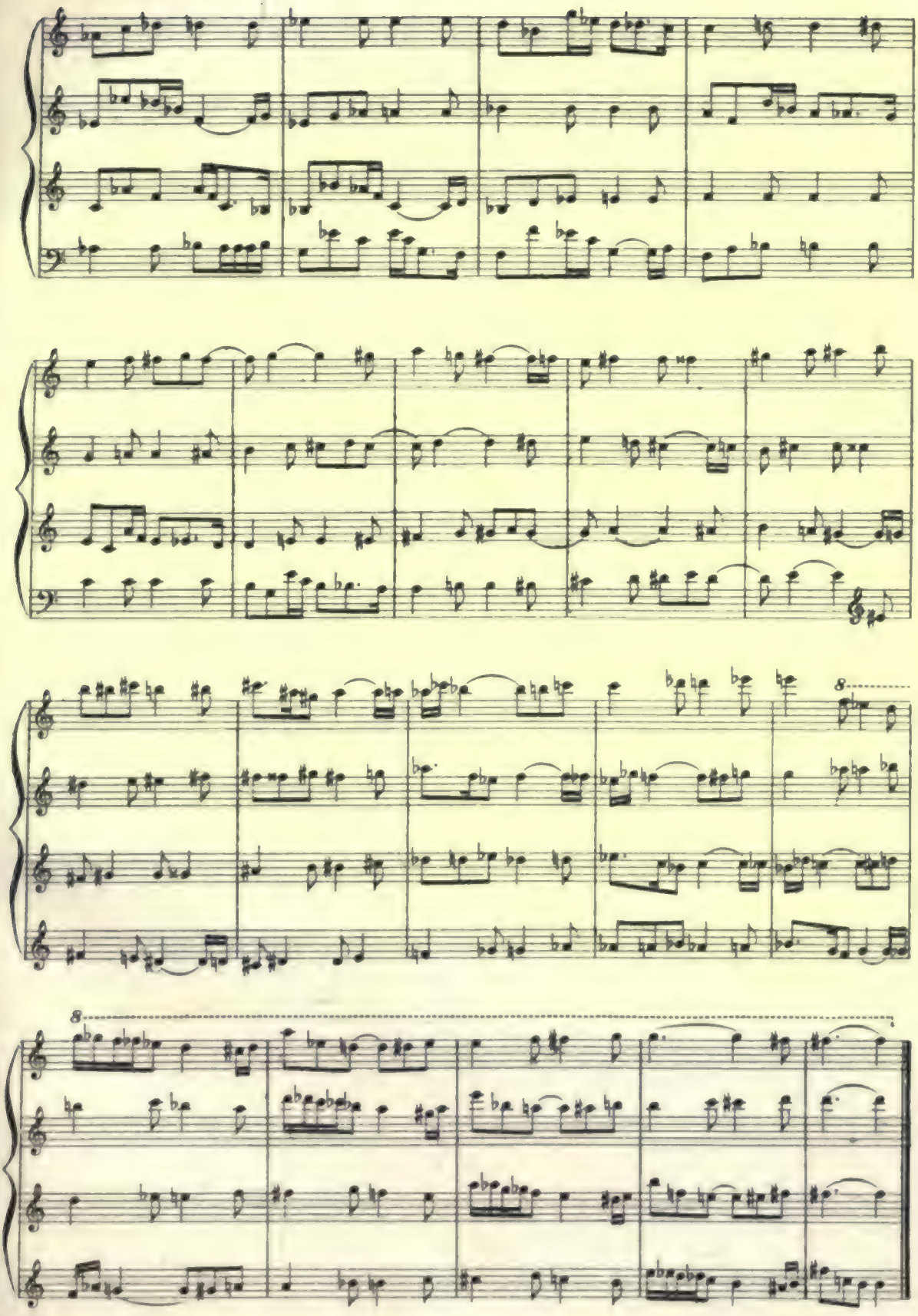
Frei: die letzte Note im Alt und Tenor

Free: the last note in the alto and tenor

6) Variation des vorigen Canons, könnte sich diesem unmittelbar als 2.Theil anschliessen

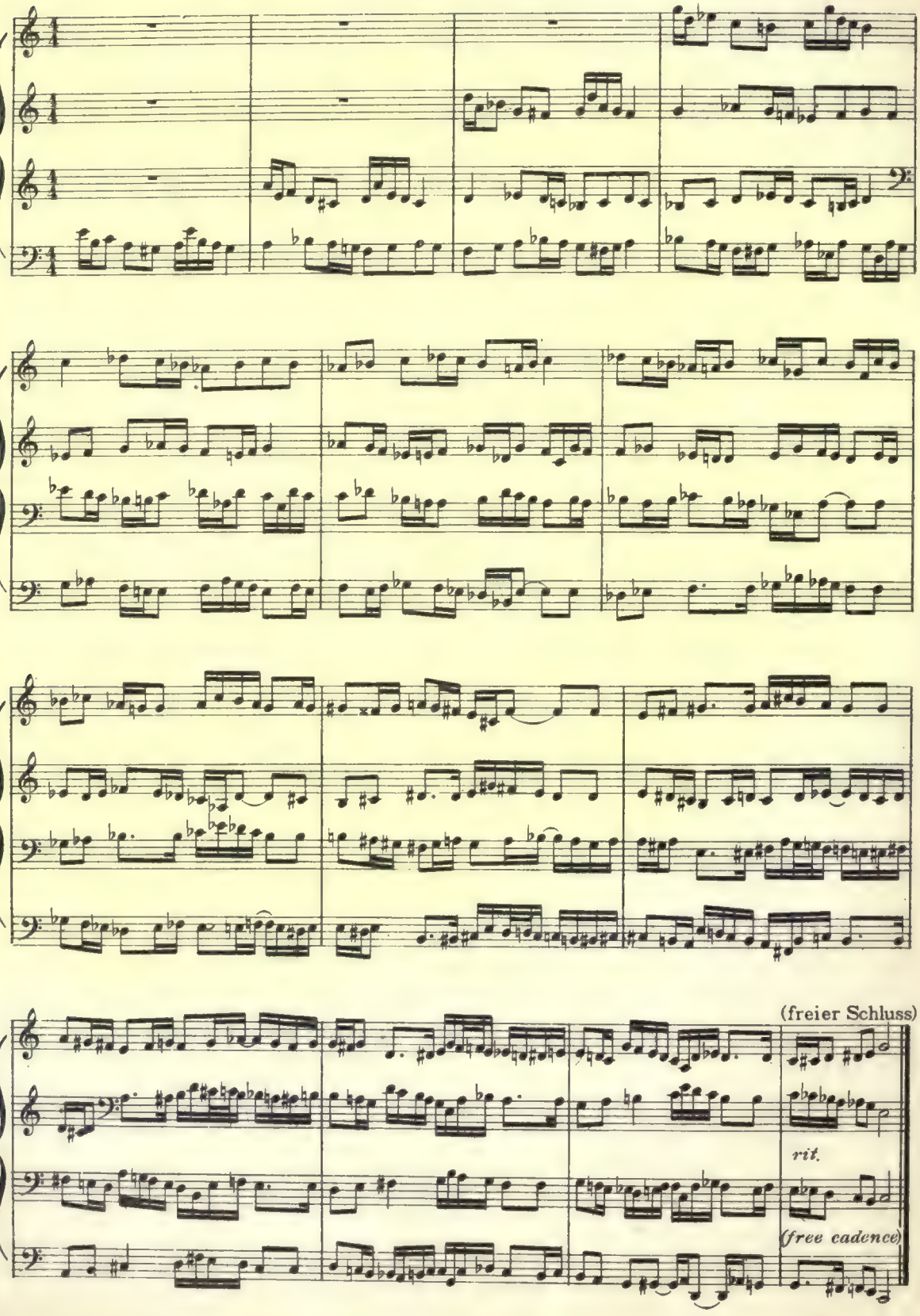
6) Variation of the preceding canon, may be considered as 2d part of the same





7) Canon in der Quarte

7) Canon in the Fourth

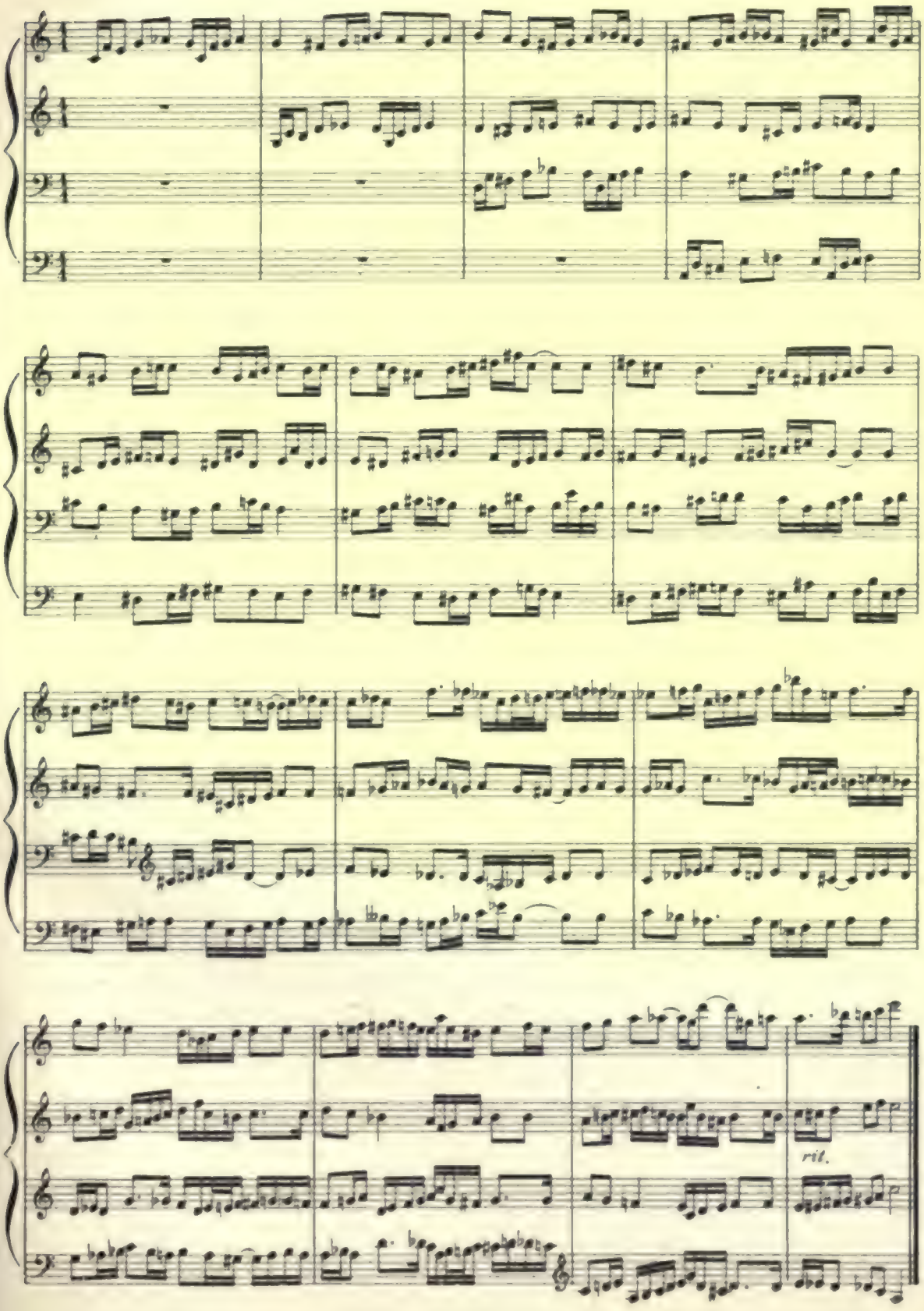


8) Canon in der Quinte

(Symmetrische Umkehrung des vorigen)

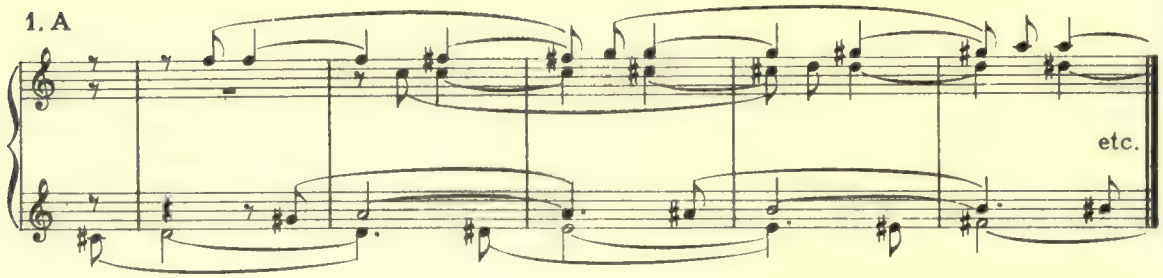
8) Canon in the Fifth

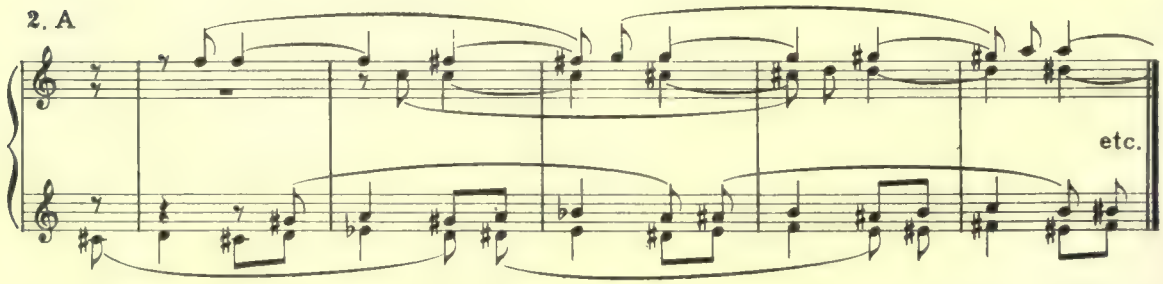
(Symmetrical inversion of Nº 7)

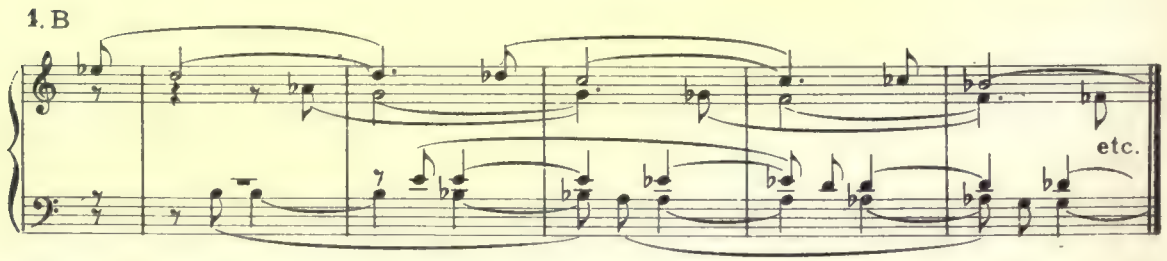


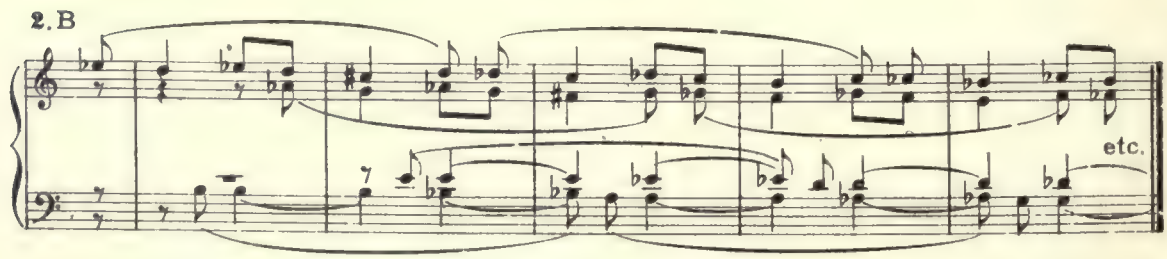
Chromatisch fortschreitende *verminderte Septimenaccorde* zu *Doppelcanons in der Quinte oder Quarte* verarbeitet.

Diminished Seventh-chords *chromatically progressing carried out in* Double-Canons in the Fifth or Fourth.

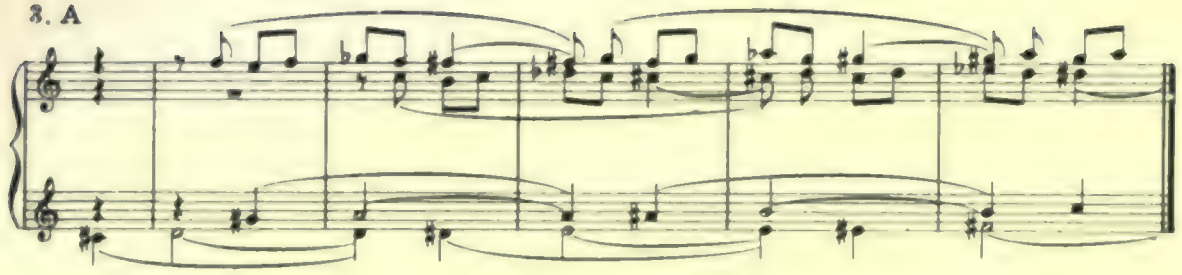




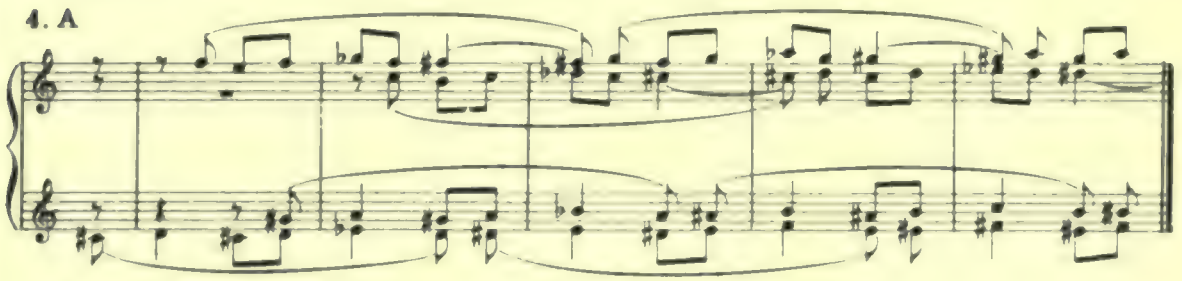




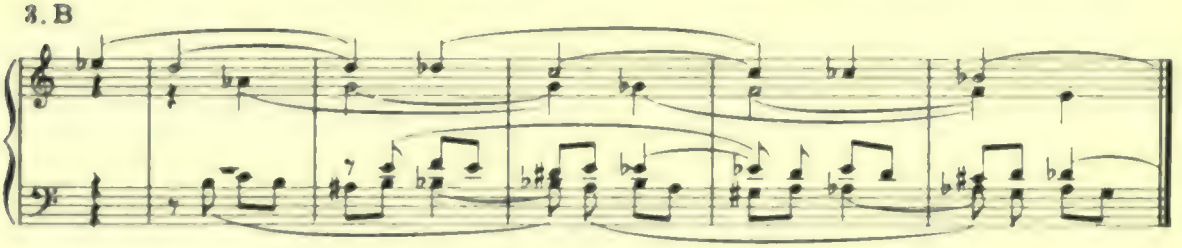
3. A



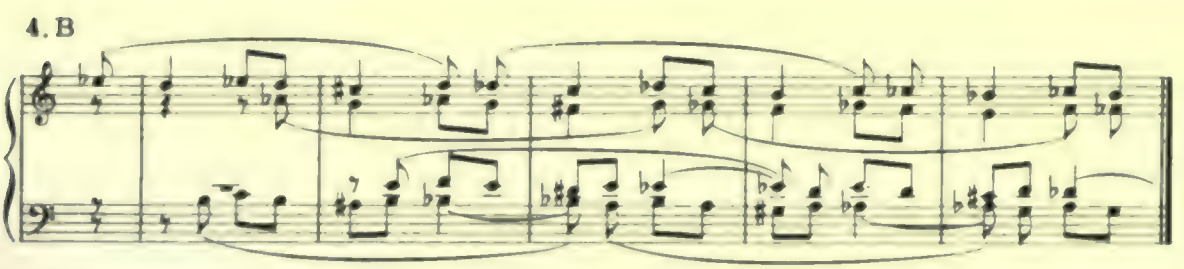
4. A



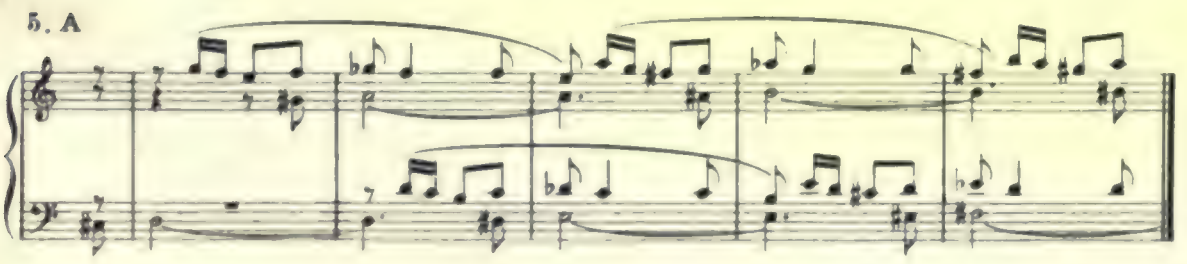
3. B



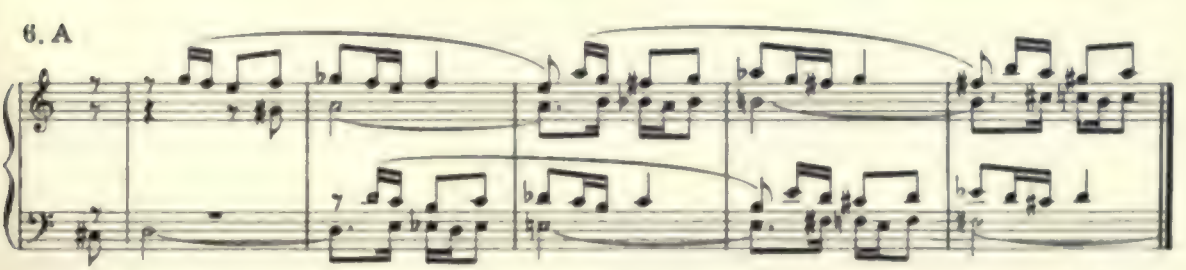
4. B



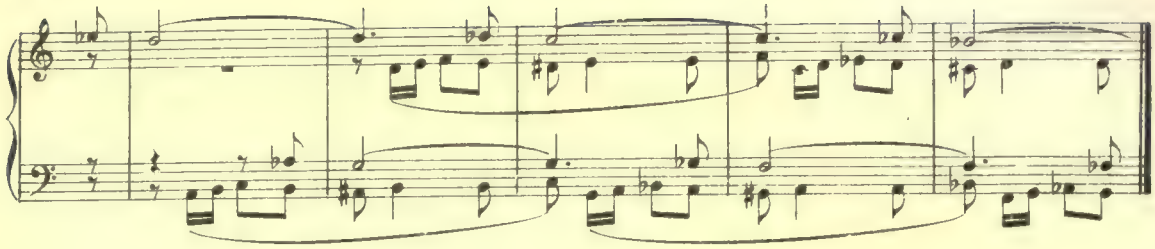
5. A



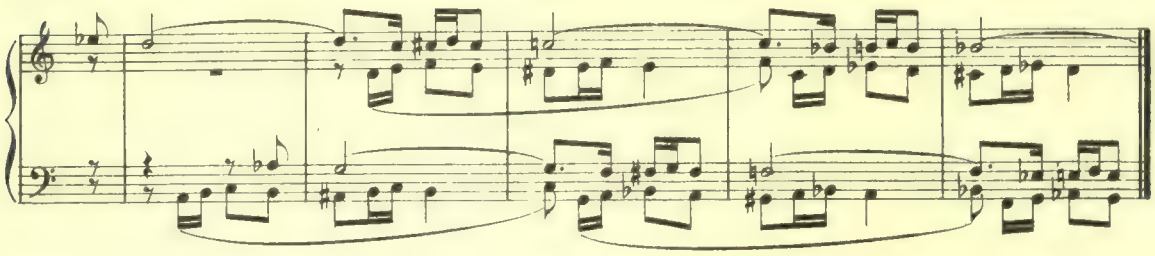
6. A



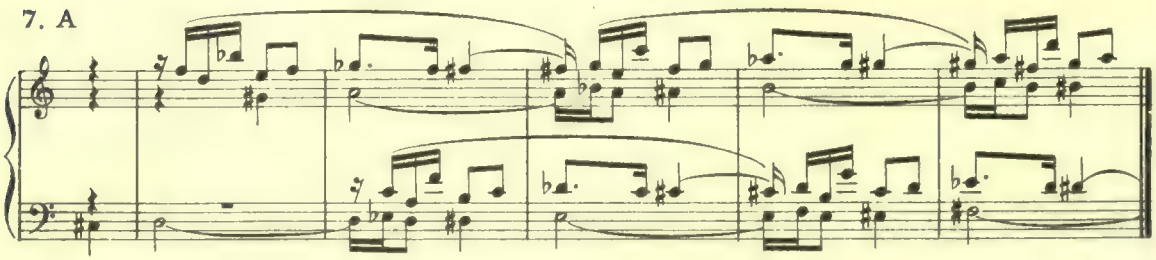
5. B



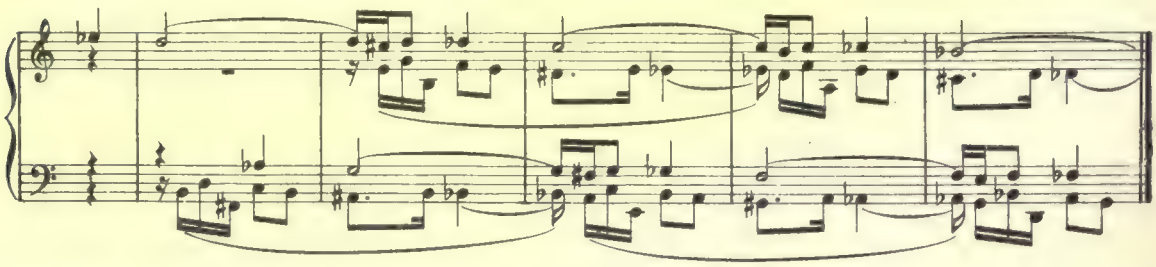
6. B



7. A

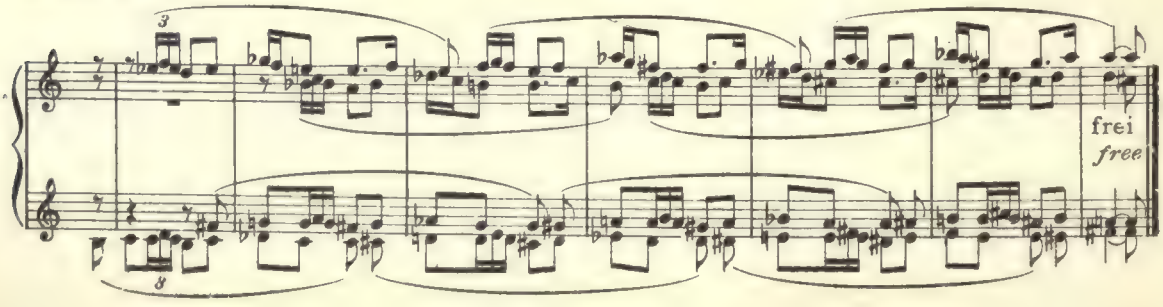


7. B



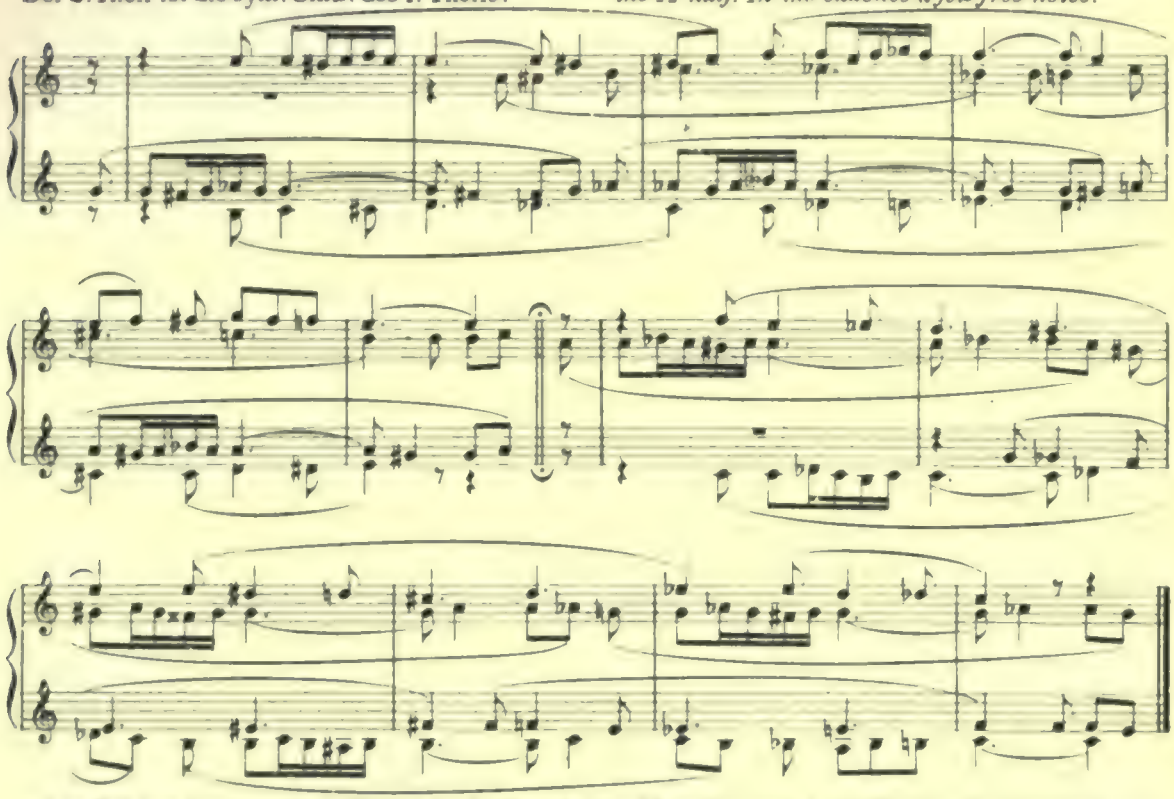
Der folgende Doppelcanon gründet sich ebenfalls auf eine chromatische Folge verminderter Septimenaccorde.

The following Double-Canons are also based upon diminished Seventh-chords in chromatic progression.



Dess gleichen folgender *Chromatischer Doppelcanon in der grossen Sexte und kleinen Septime.* Der **2**. Theil ist die sym. Umk. des **1**. Theils.

Chromatic Double-Canon in the large Sixth and the small Seventh. *The 2d half is the sym. inv. of the 1st half. In the cadence a few free notes.*



Am Schluss ein paar freie Noten: im **1**. Theil in den Oberstimmen, im **2**. Theil in den Unterstimmen.

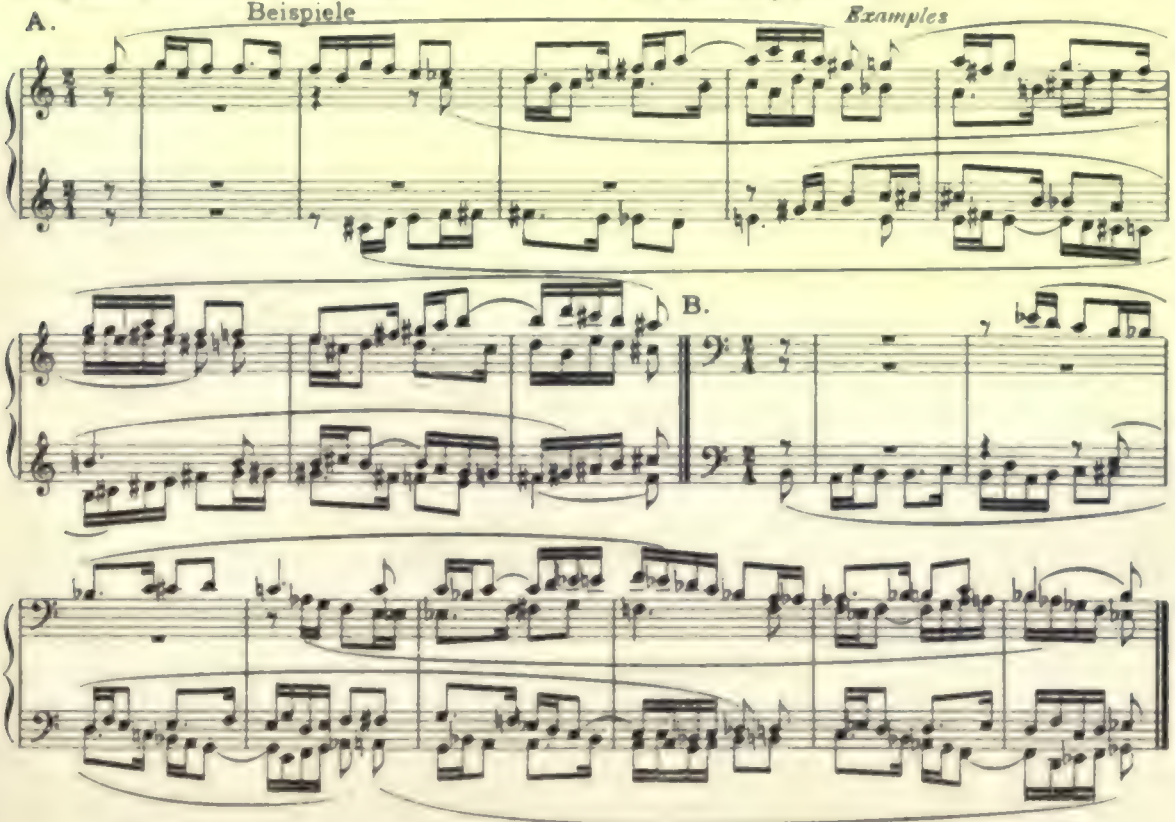
Nach derartigen Versuchen dürfte es wohl auch gelingen, Doppelcanons ohne vorhergehende Aufstellung einer Accordreihe zu erfinden.

After such and similar experiments it should not be difficult to invent Double-Canons without previous arrangement of chords.

Beispiele

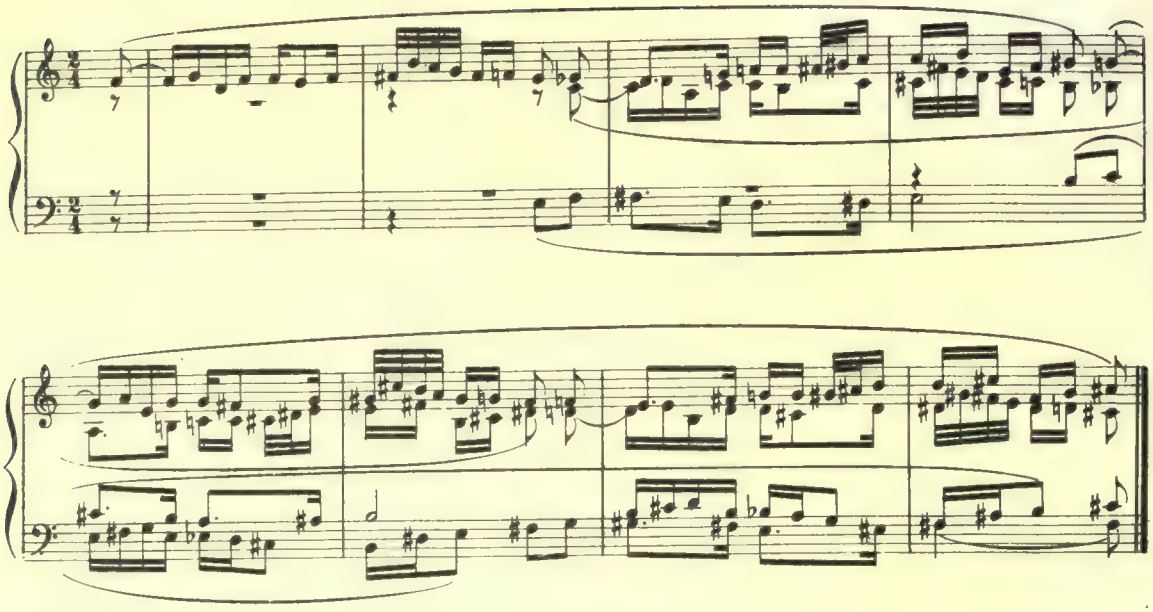
Examples

A.



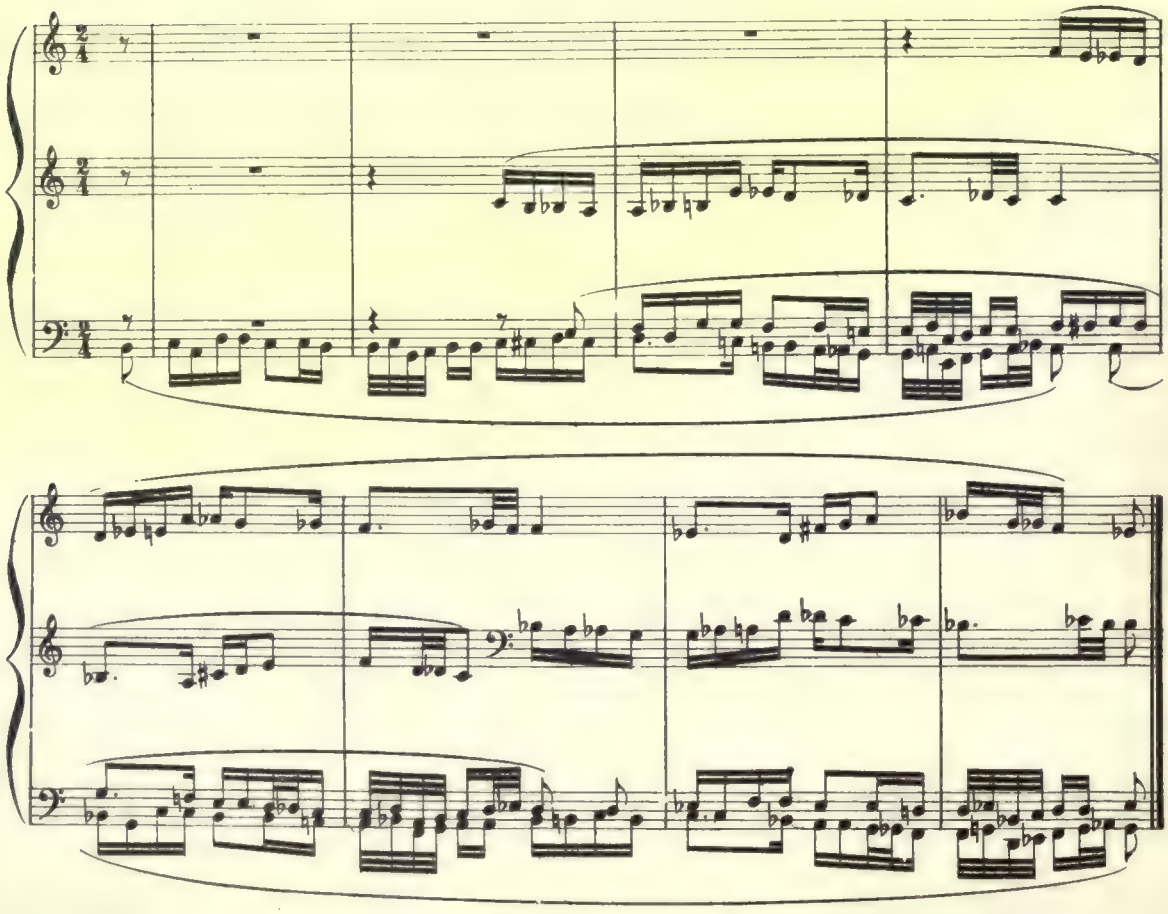
Variation des Satzes A.

Variation of canon A.



Variation des Satzes B.

Variation of canon B.



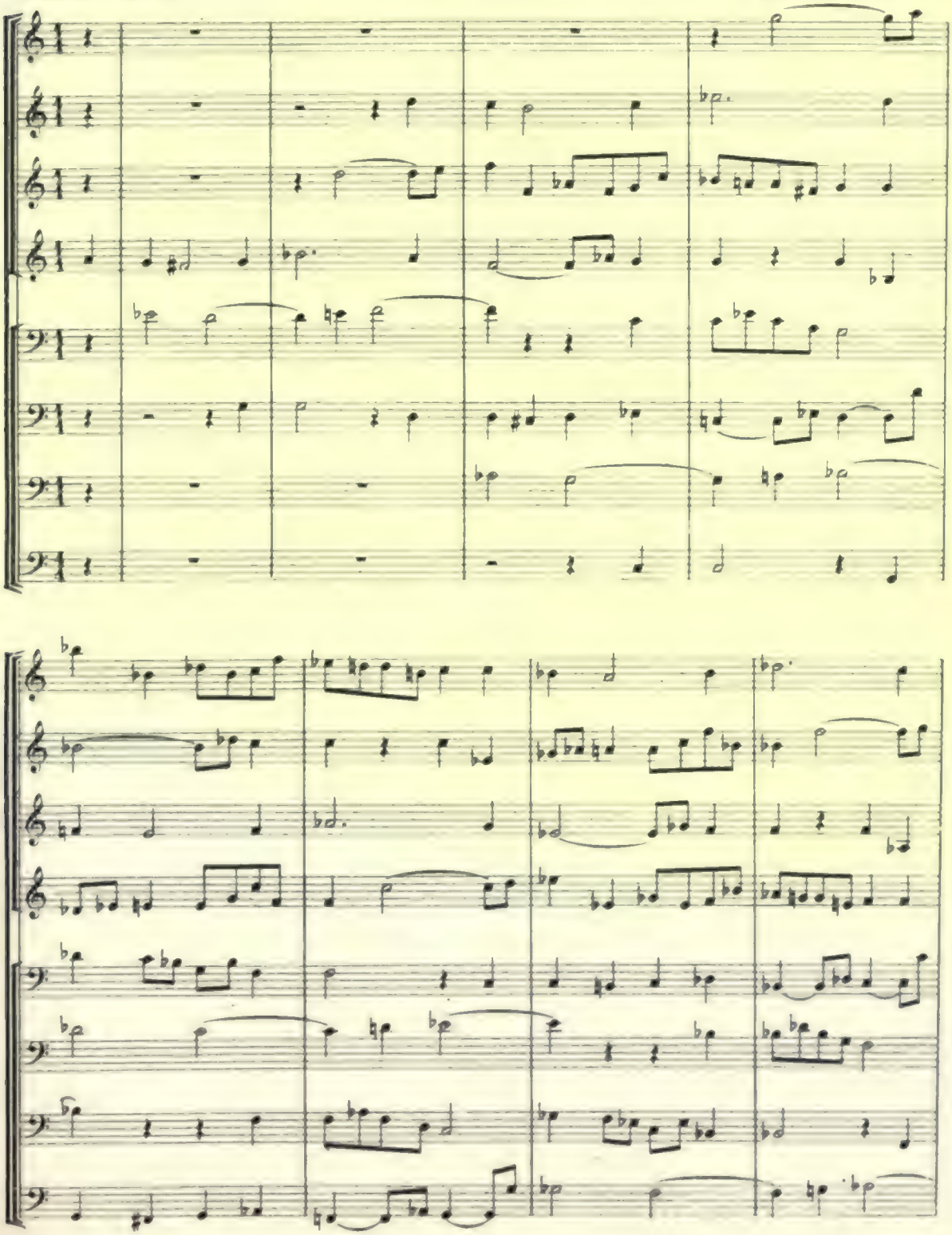
Achtstimmiger Doppelcanon in der Quarte

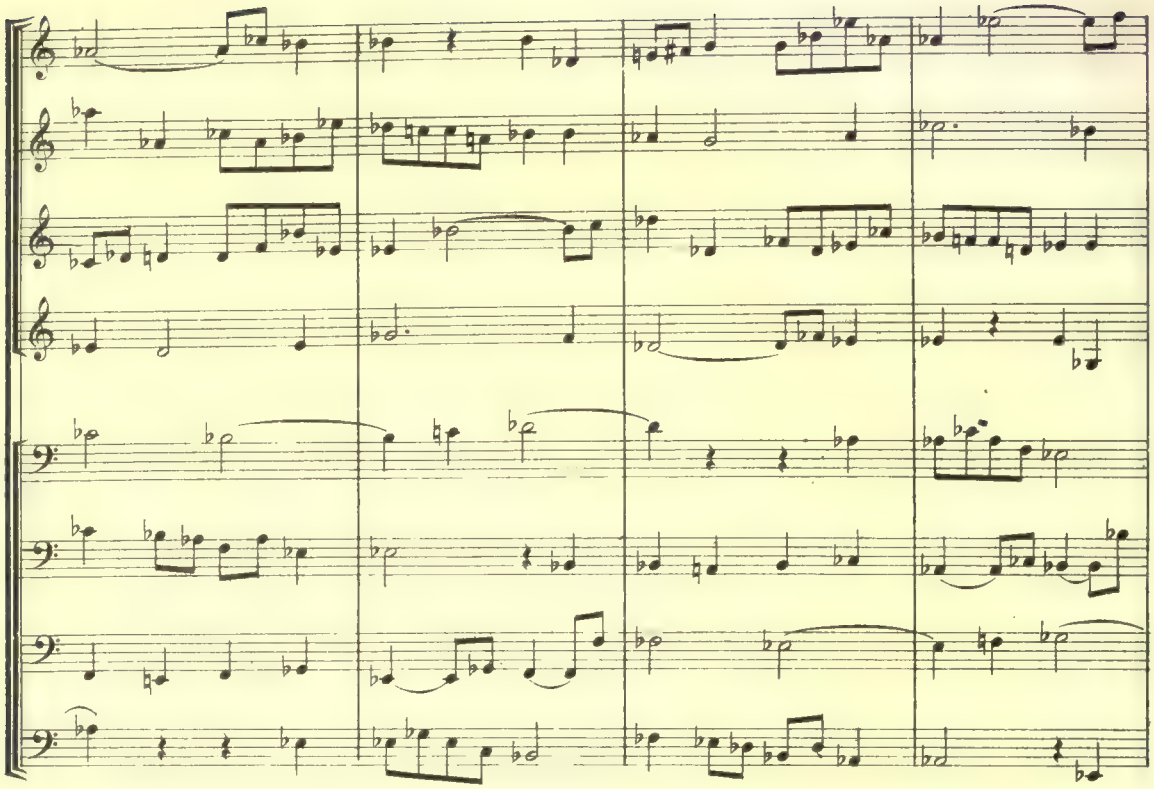
Jedes der beiden Themen umfasst acht Takte und besteht aus ungleichen Hälften. In jedem Canon beginnen zwei Stimmen mit der einen, und die beiden anderen Stimmen mit der anderen Hälfte.

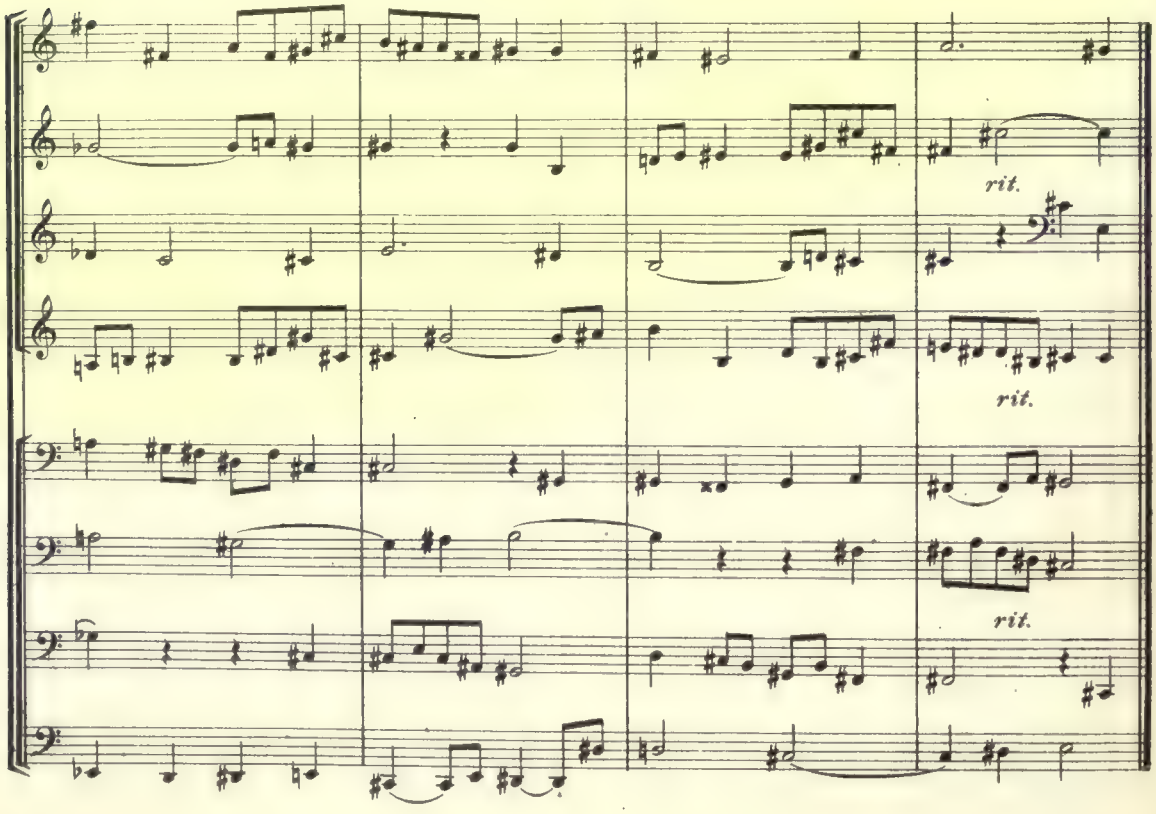
Eight-part Double-Canon in the Fourth

Both of the themes contain eight measures, and consist of unequal halves. In both canons two parts begin with the first, and the other two parts with the second half.

John A. Carpenter





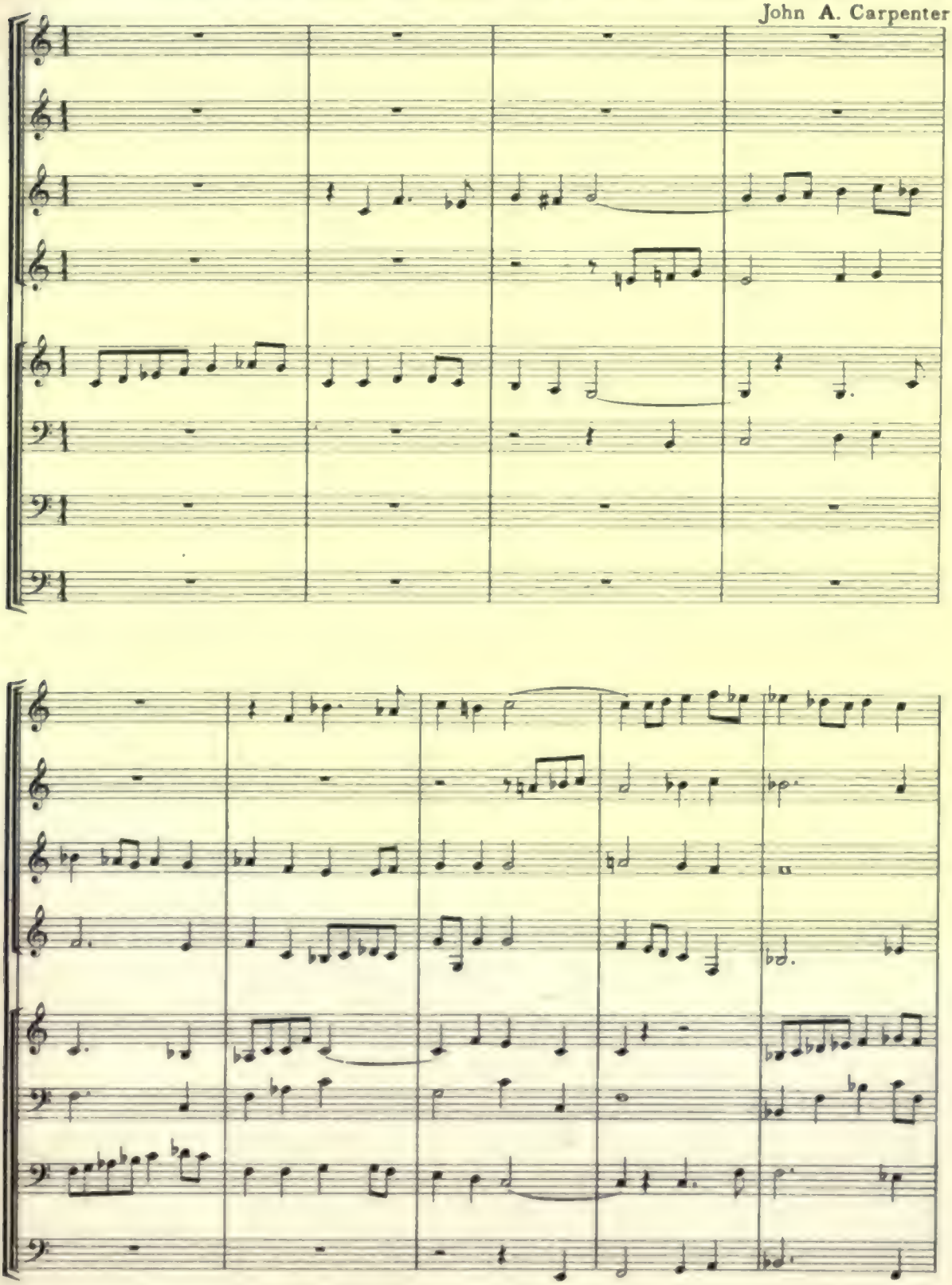

rit.
rit.
rit.

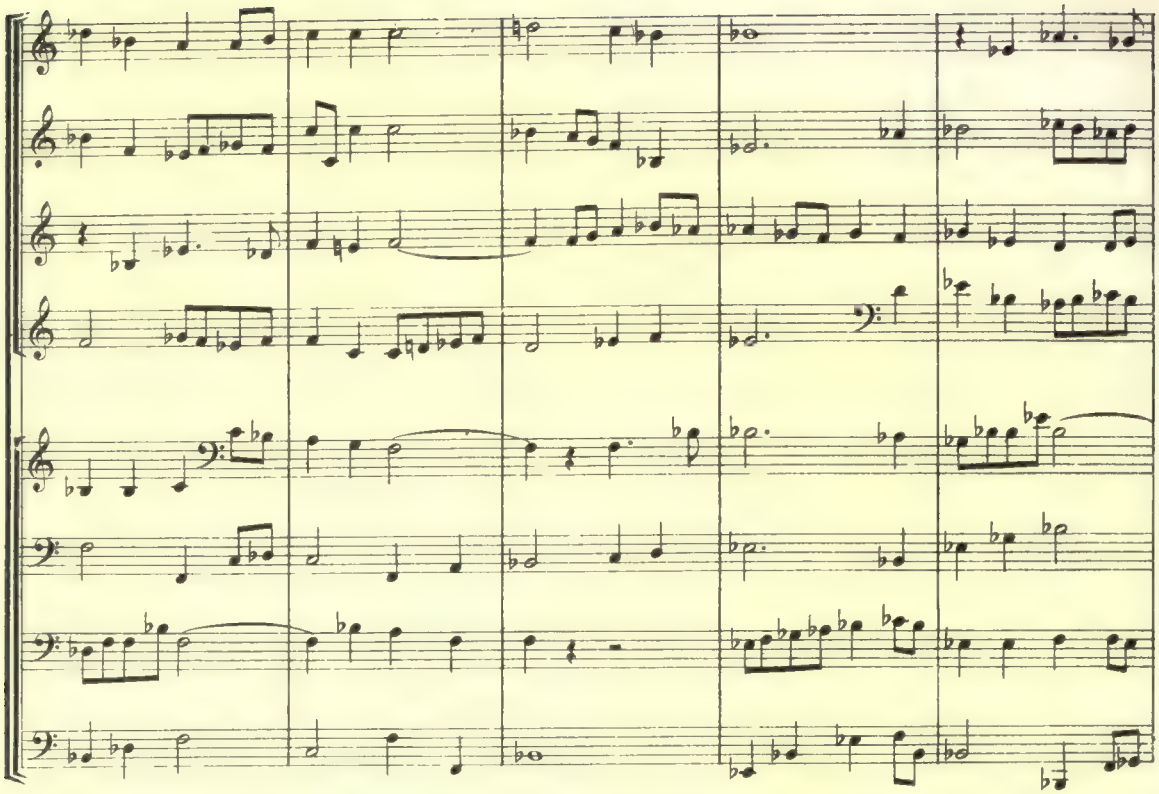
Achtstimmiger Quadrupel-Canon in der Quarte

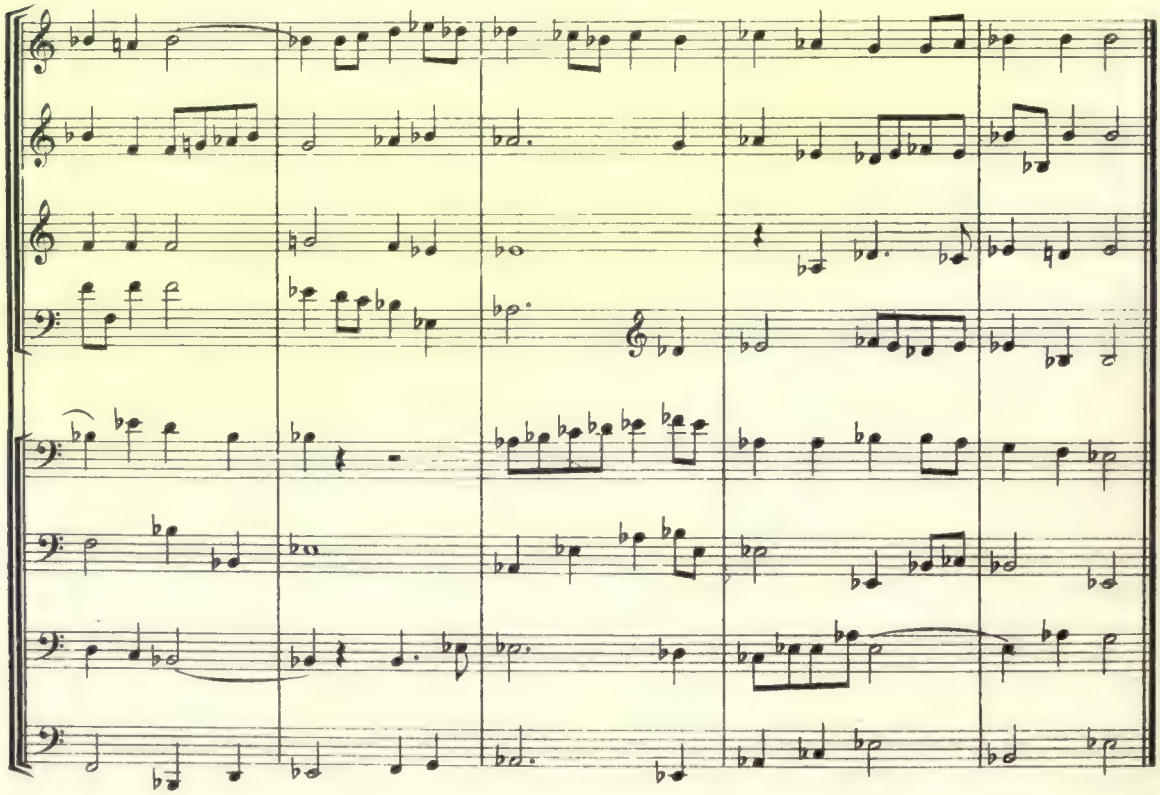
Eight-part Quadruple-Canon in the Fourth

Ein jedes der vier Themen umfasst acht Takte. *Each of the four themes is eight measures long*

John A. Carpenter





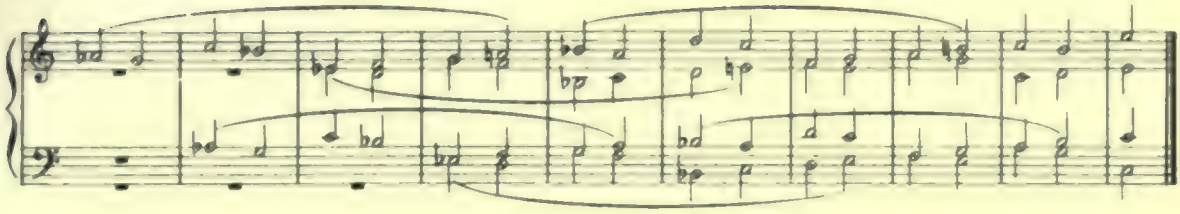


Canons in der „Octave und Quinte"

Ein Entwurf
Thema von 4 Takten

Canons in the "Octave and Fifth"

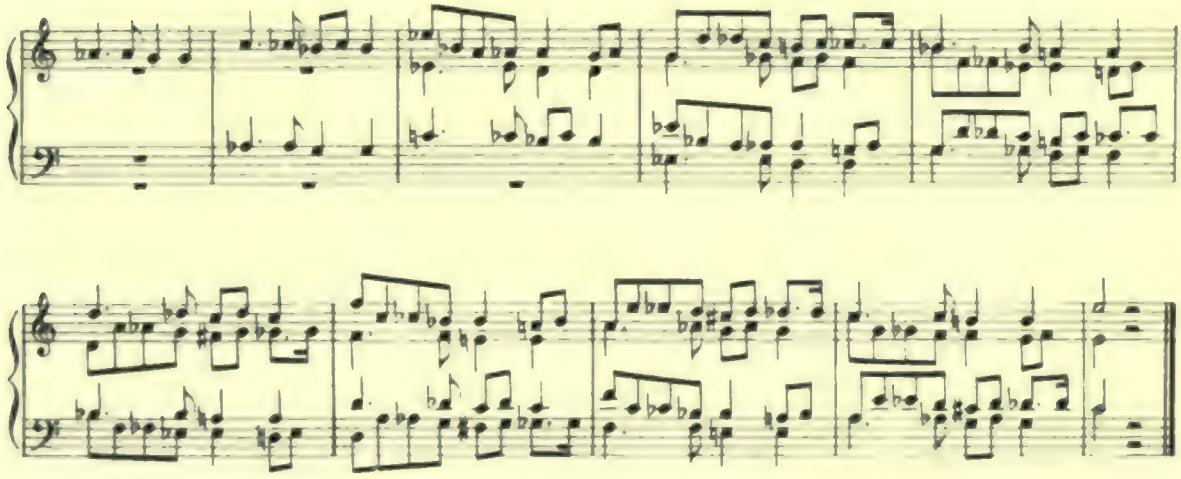
A Sketch
Theme of 4 measures



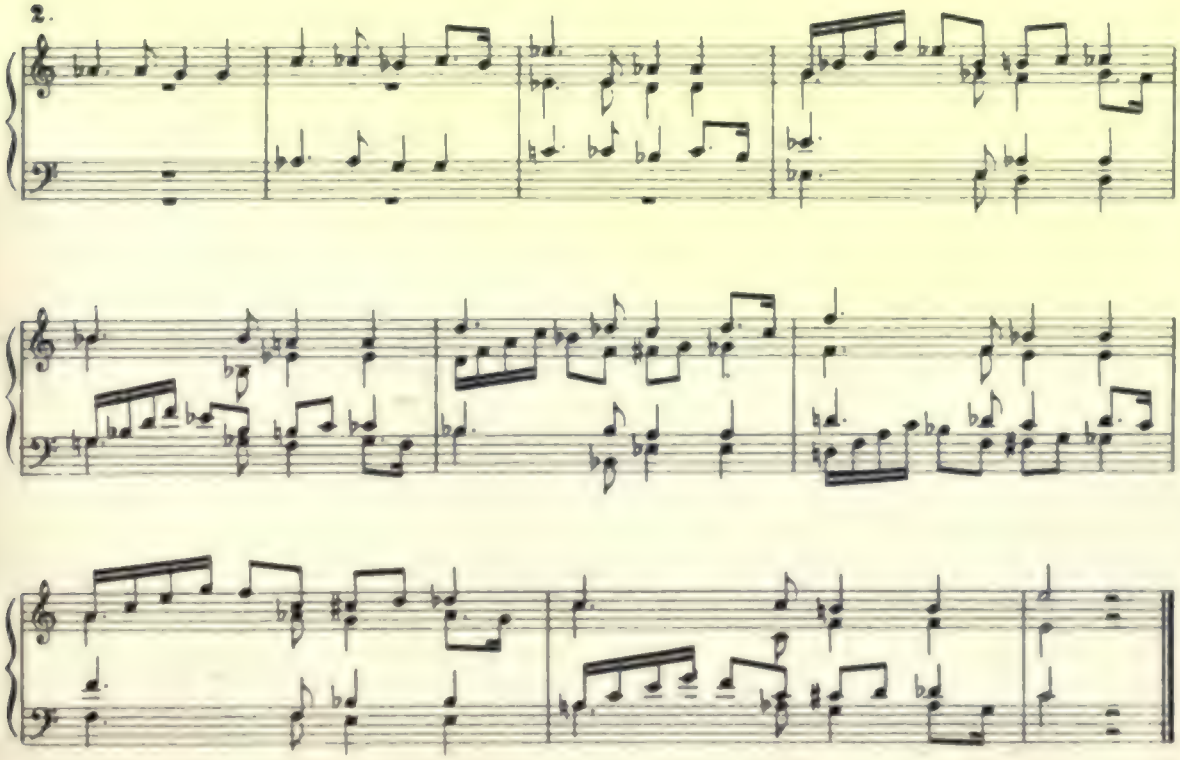
Einige Ausarbeitungen

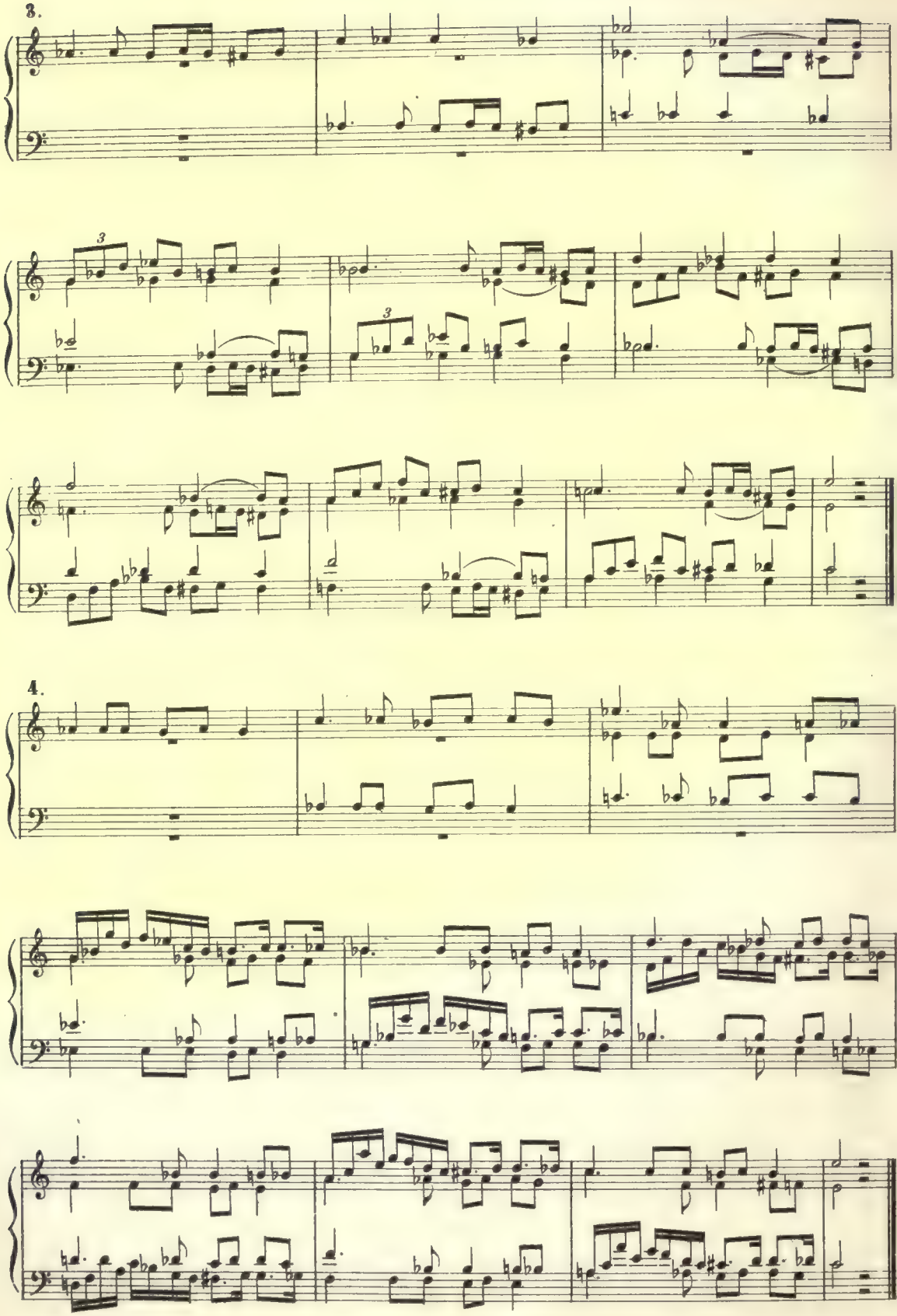
A few elaborations

1.

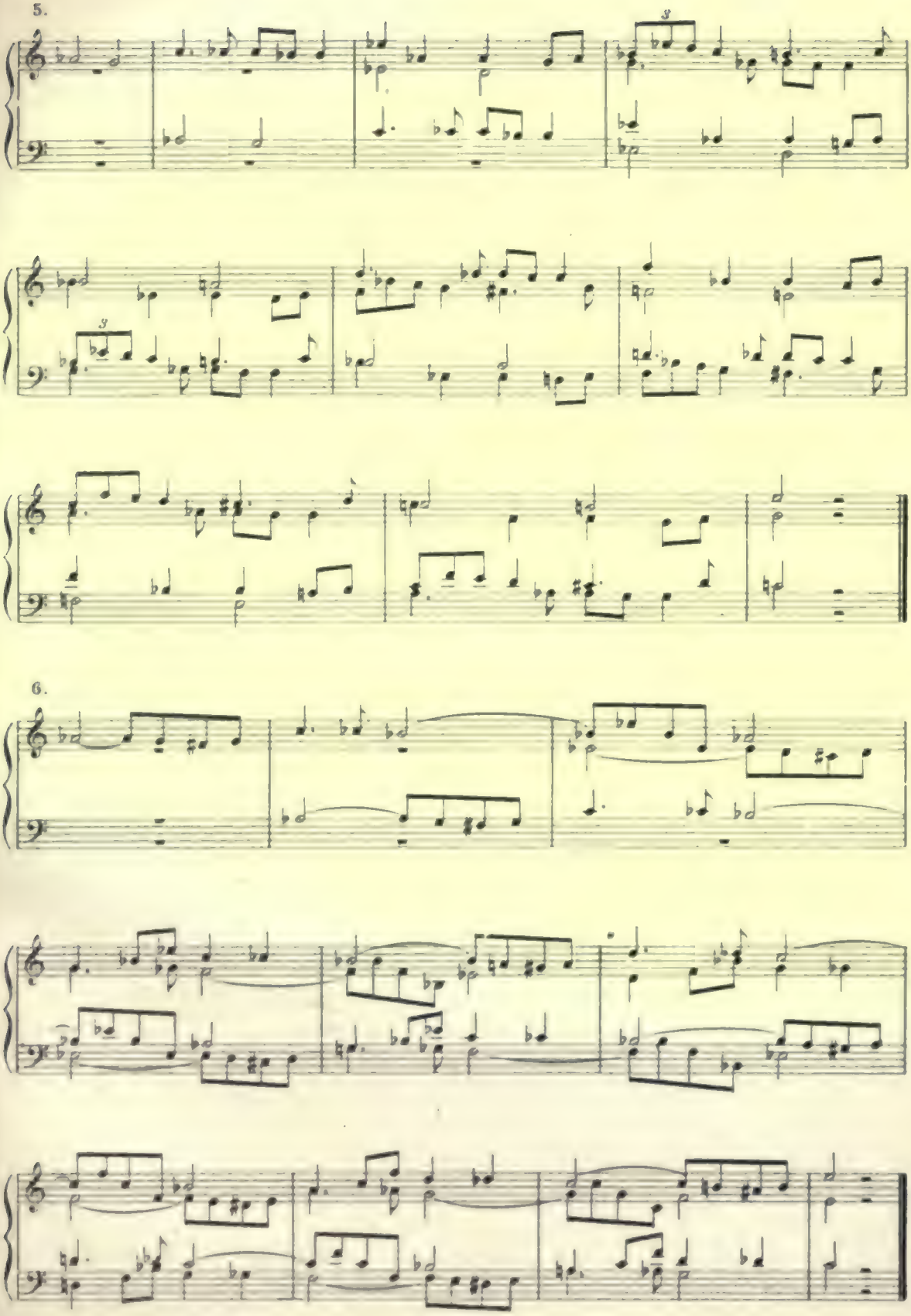


2.




3.
3
3
4.

5.



6.

Zwei sechsstimmige Doppelcanons

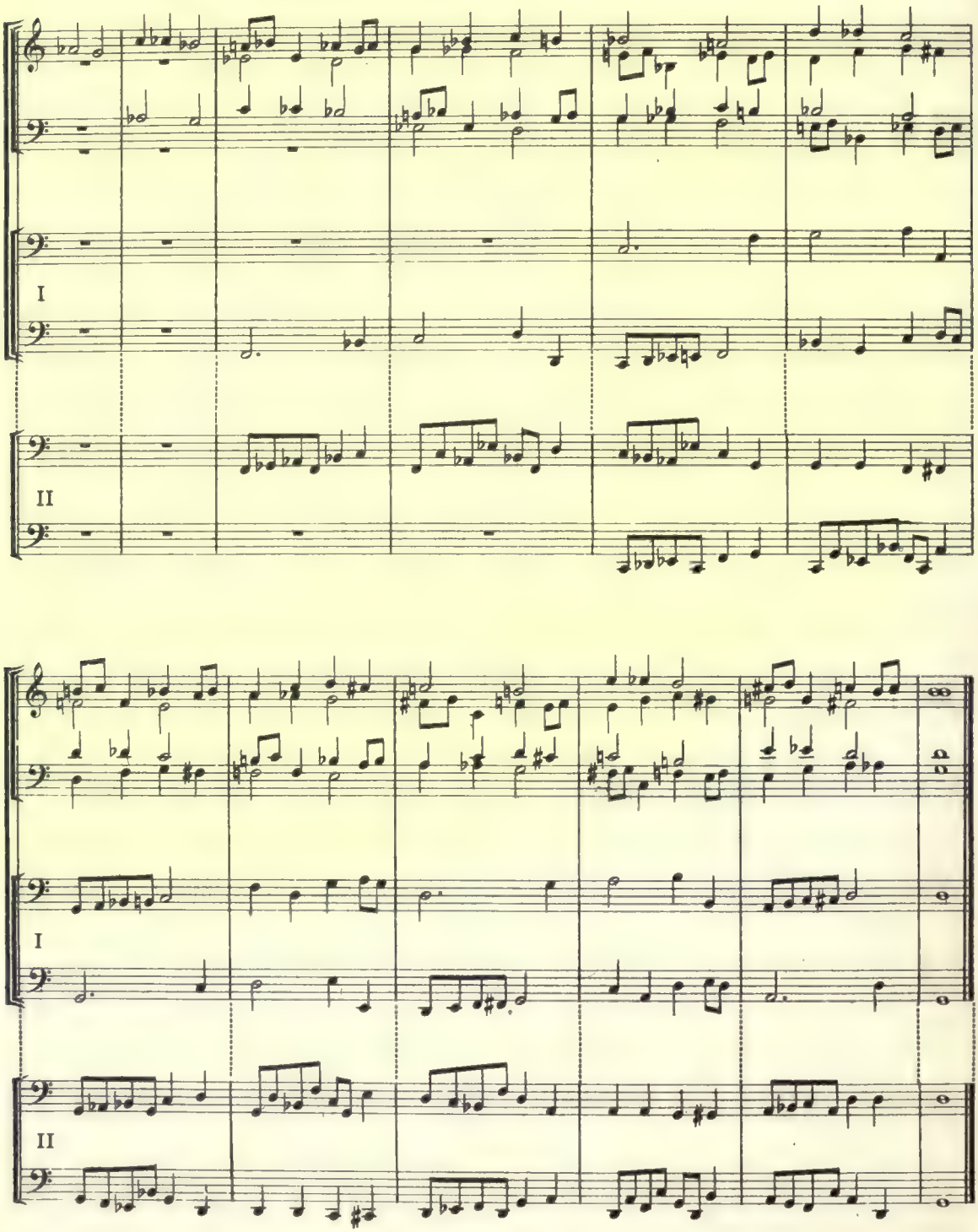
Mit dem folgenden vierstimmigen Canon kann sowohl der eine, als der andere der darunter stehenden zweistimmigen „Canons in der Quinte“ verbunden werden.

Diese zweistimmigen sind ebenfalls viertaktig.

Two six-part Double-Canons

To the following four-part canon can be attached the one or the other two-part canon.

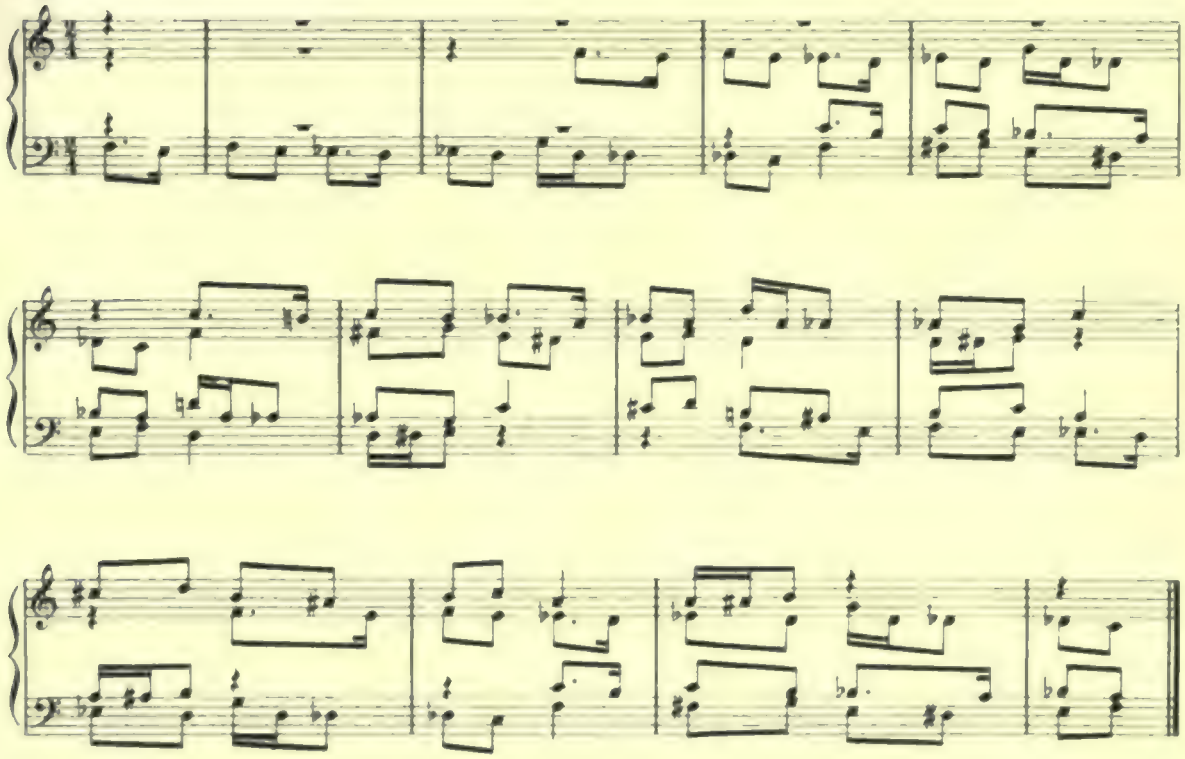
Both of them are in the Fifth, and their themes are of four measures.



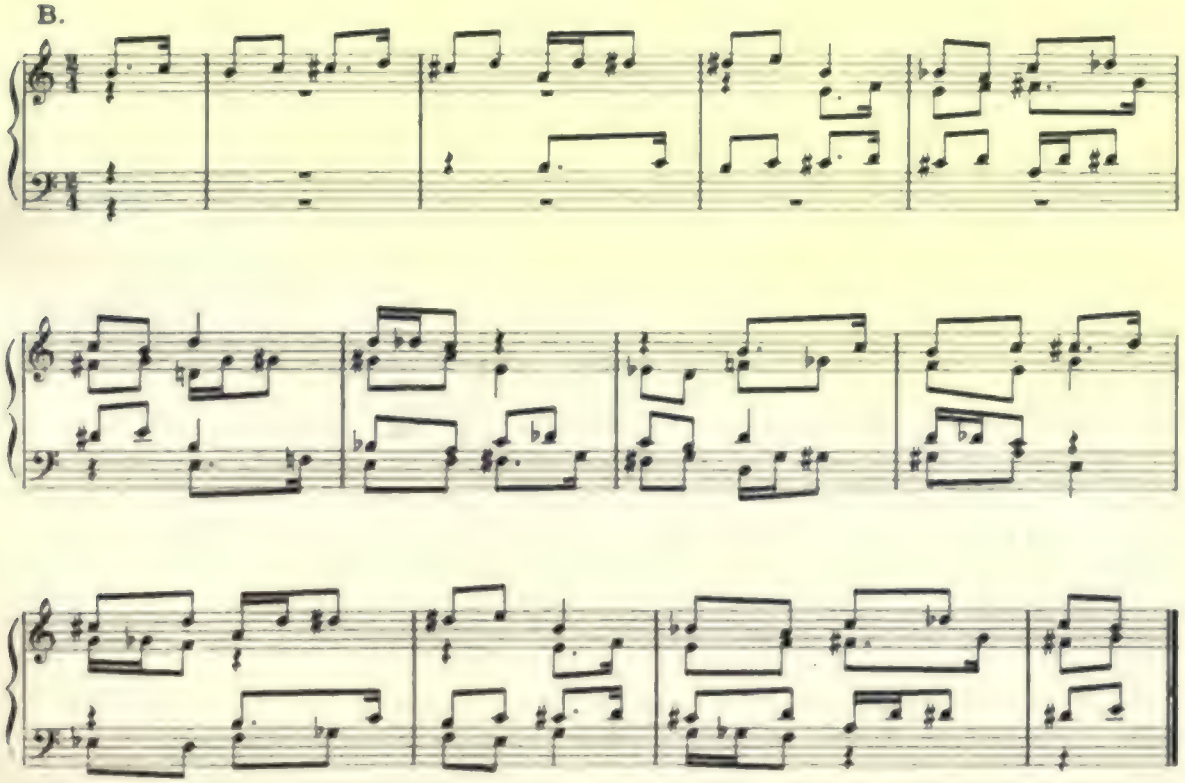
Canons in der „Octave und Quinte“ nebst symmetrischer Umkehrung

Canons in the "Octave and Fifth" (A), *resp. "Octave and Fourth"* (B)

A.

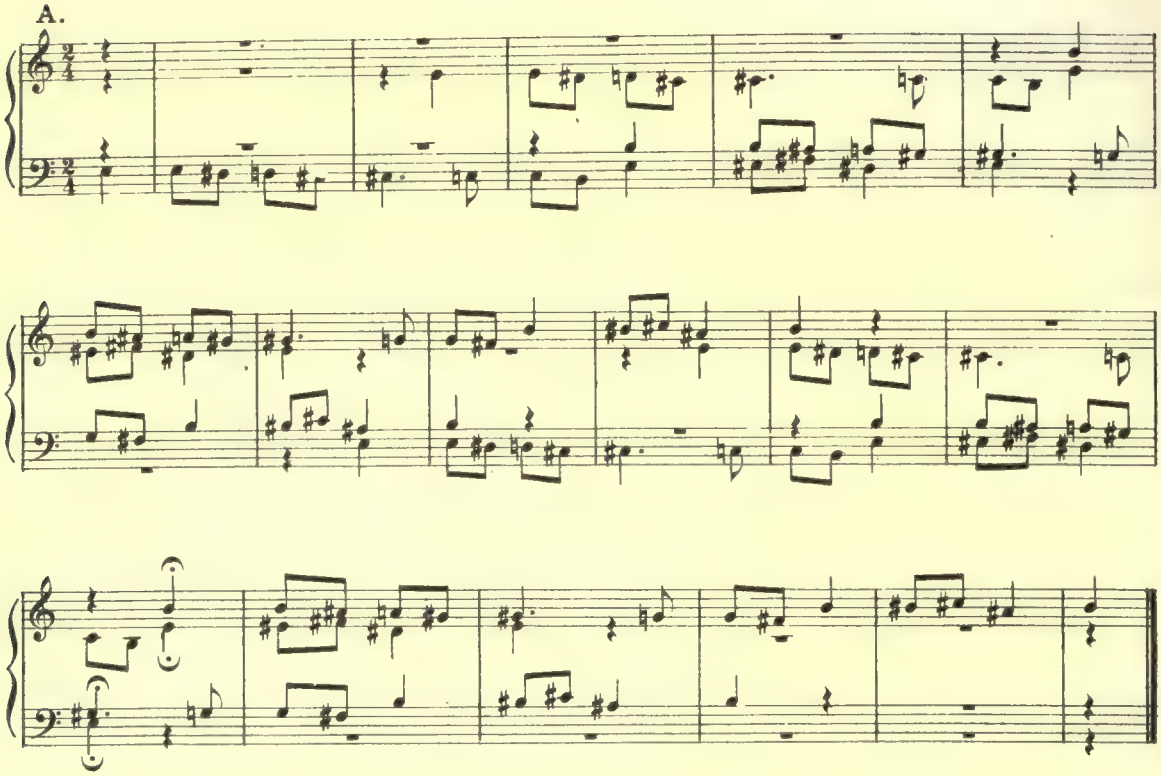


B.

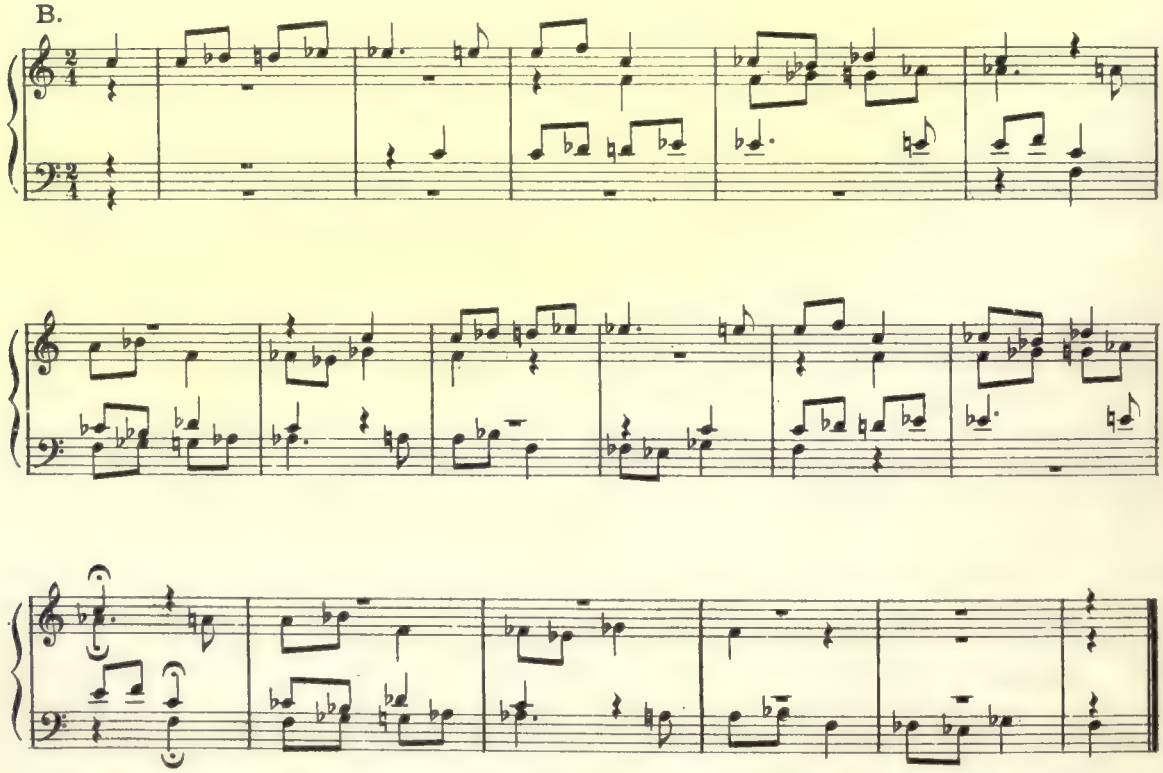


Eine Variation der vorstehenden Canons — *A variation of the preceding canons*

A.



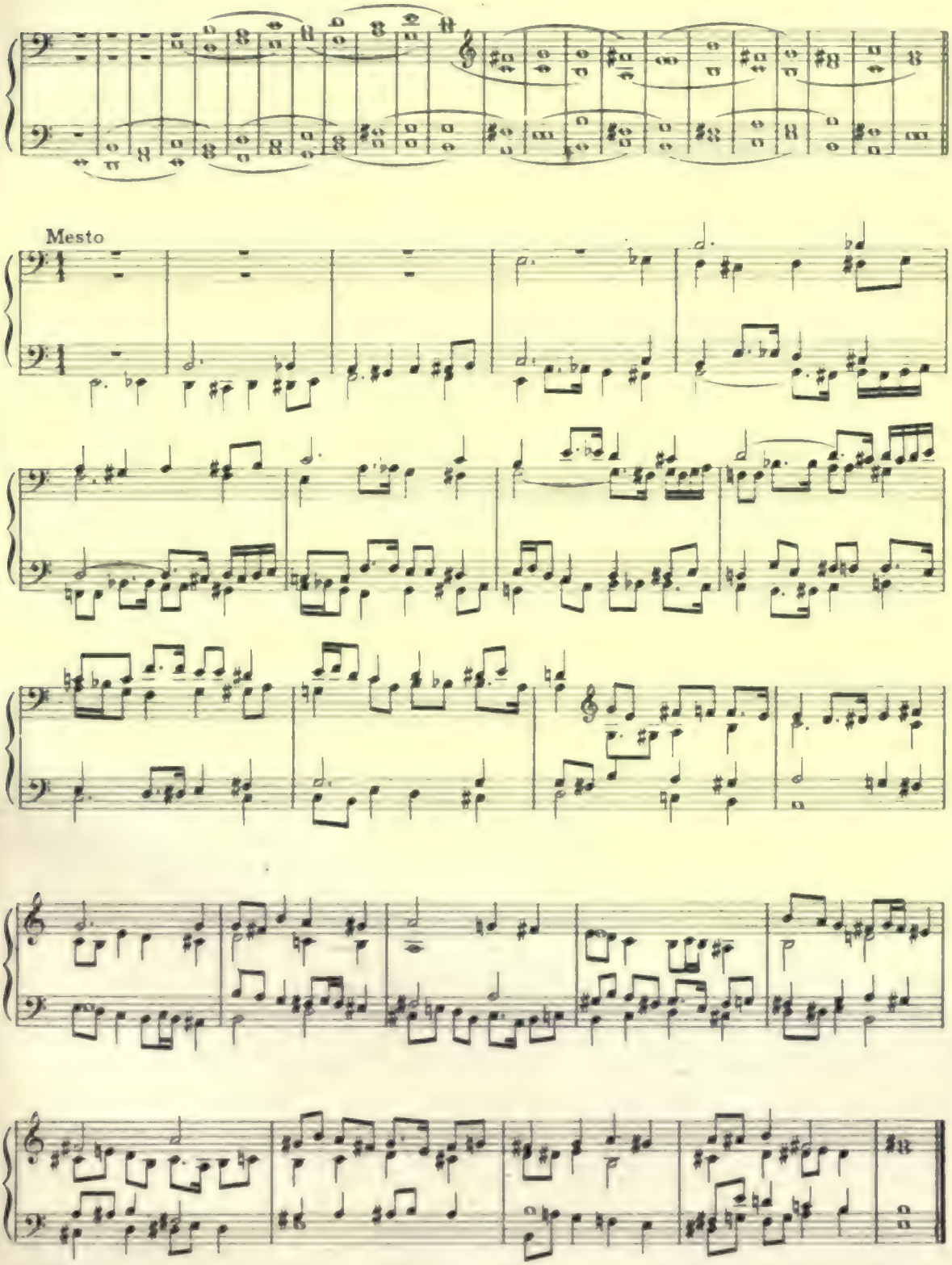
B.



Der Schluss beider Canons könnte schon bei der Fermate stattfinden — *Both canons may be ended at the hold*

Folgender Entwurf, als Musik unmöglich, zeigt den Aufbau des nachstehenden Canons in der „Quinte und Octave“ mit fortlaufendem Thema

A canon in the "Fifth and Octave" with a continuous theme. The sketch, unmusical indeed, shows the construction



Canons in der grossen Secunde und kleinen Septime

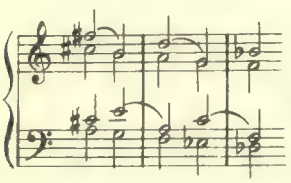
Werden in vierstimmigem Satz die einzelnen Stufen der ganztonigen Tonleiter mit Accorden gleicher Art besetzt, und überträgt man die Stimmführung der ersten zwei Accorde auf alle folgenden Accordpaare, so kommen *zweistimmige Canons* in der grossen Secunde oder kleinen Septime zum Vorschein.

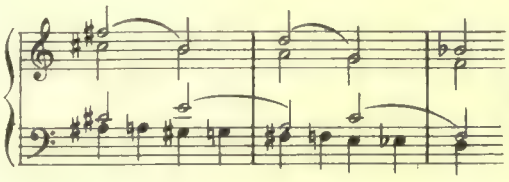
Die Töne der ganztonigen Tonleiter als Mollterzen aufgefasst, oder die Töne der chromatischen Tonleiter paarweise als Dur- und Mollterz.

Canons in the large Second and small Seventh

If the whole-tone scale in a four-part setting is harmonized by chords of the same kind, one chord on each degree, and if the part-progression of the first two chords is transfered to every following pair of chords, the result will be a two-part canon *in the large Second or small Seventh.*

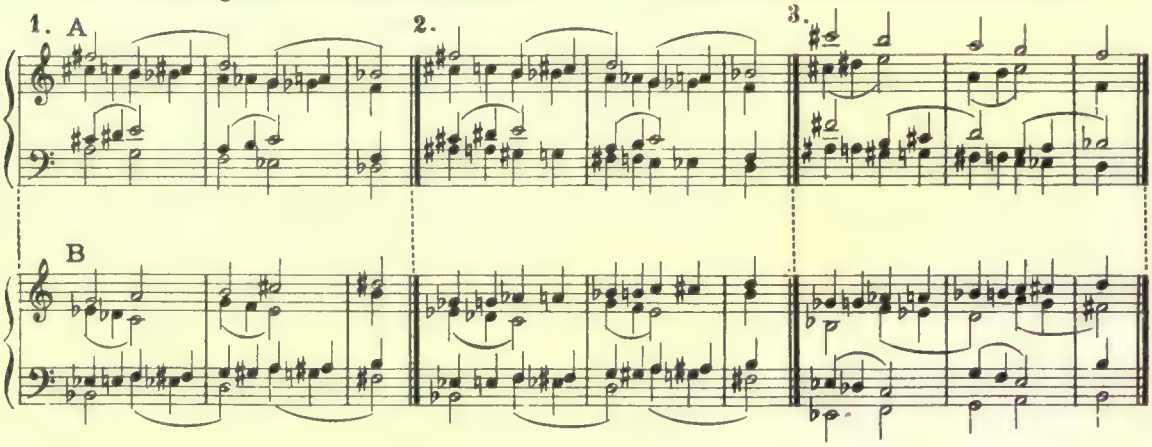
The tones of the whole-tone scale considered as Thirds of minor triads, or the tones of the chromatic scale, two instead of one, considered as Thirds of homonymous major and minor triads.

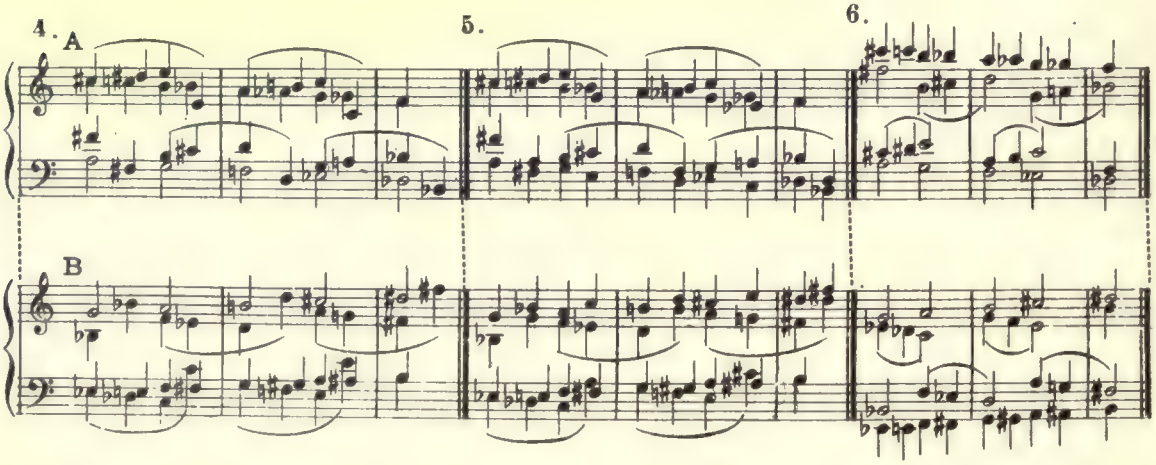




Mit zufälligen Dissonanzen versehen

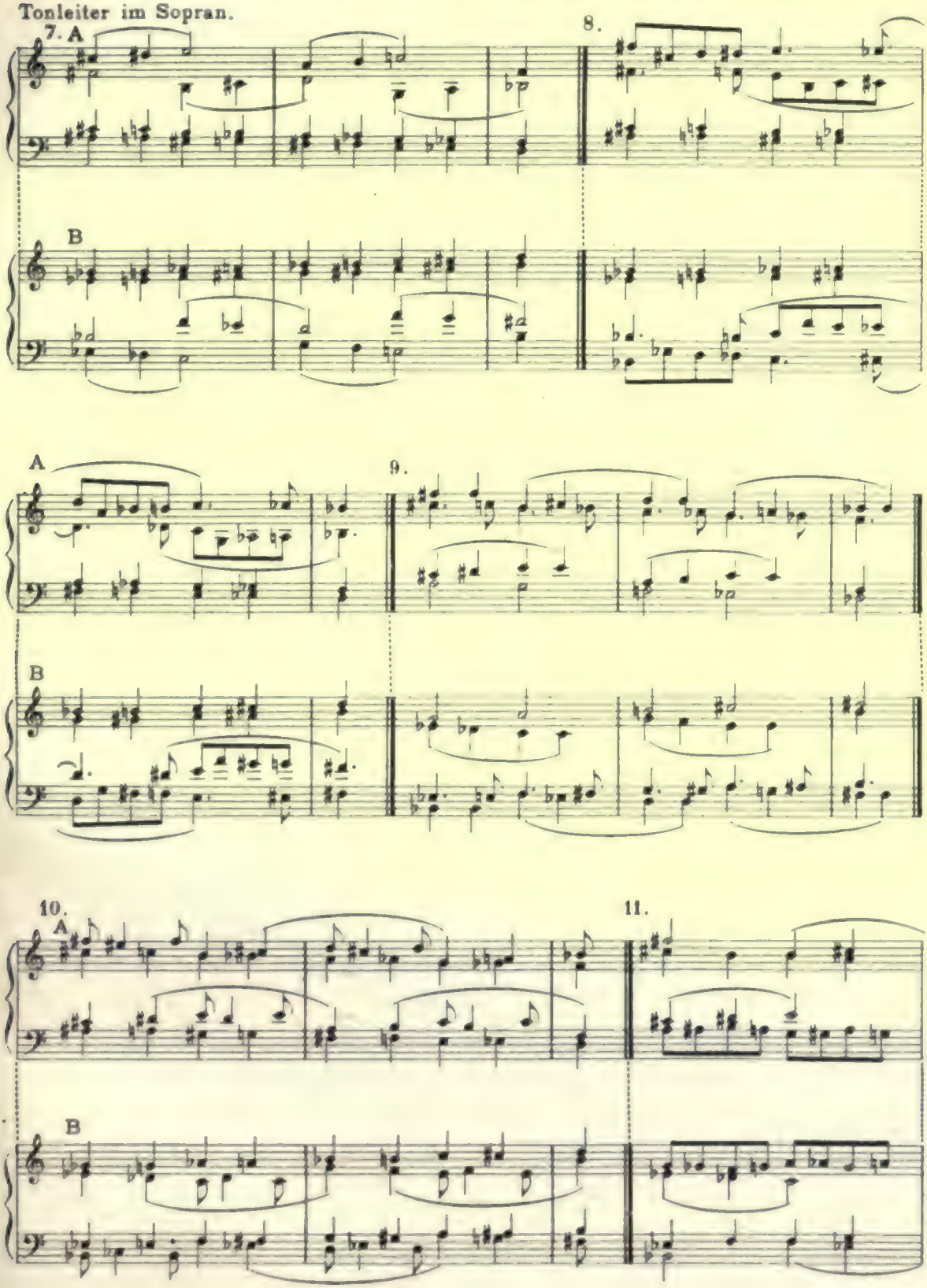
Ornamented by accidental dissonances



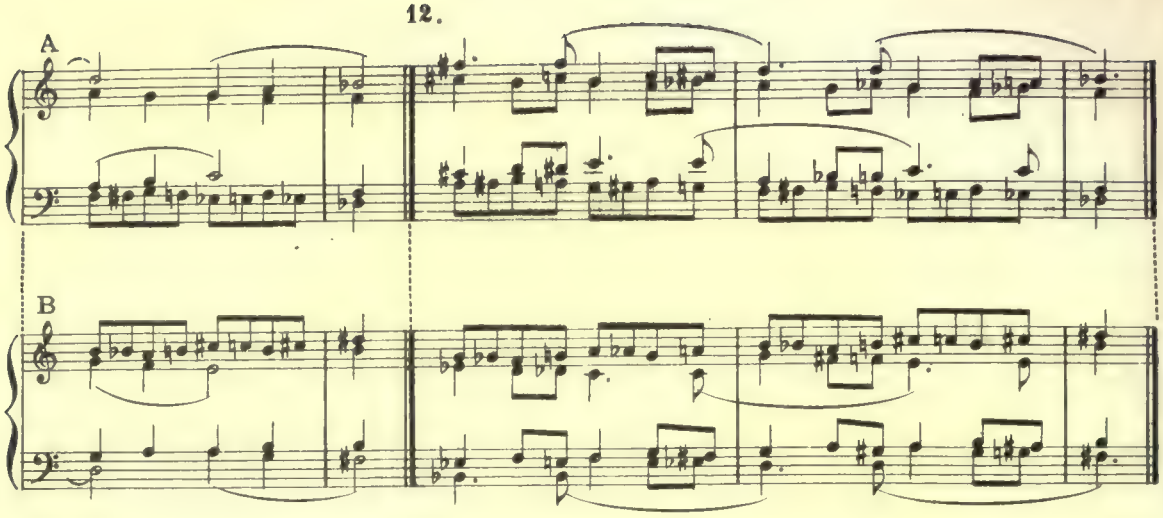


Die Beispiele A, 6 und 9, auch mit der chromatischen Tonleiter im Bass, und die Beispiele B, 6 und 9, mit der chromatischen Tonleiter im Sopran.

Nos A, 6 and 9, also with the chromatic scale in the bass, and Nos B, 6 and 9, with the chromatic scale in the soprano. See Nos 1 & 2

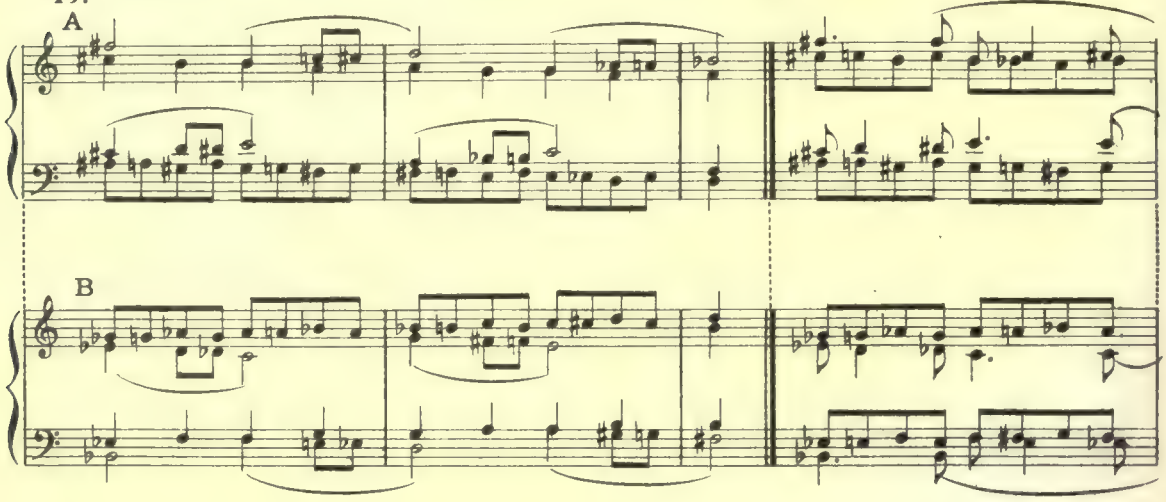


12.

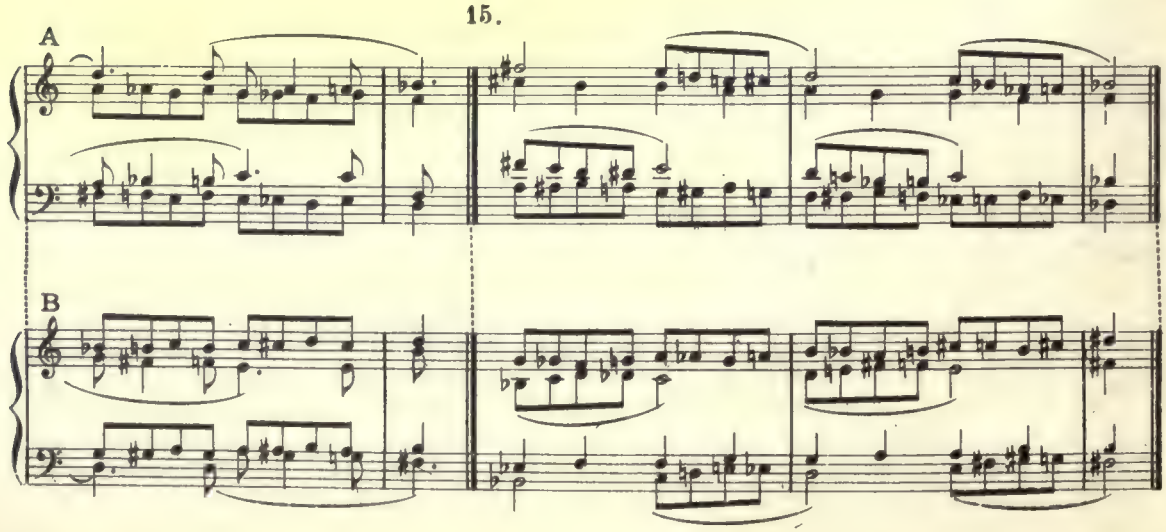


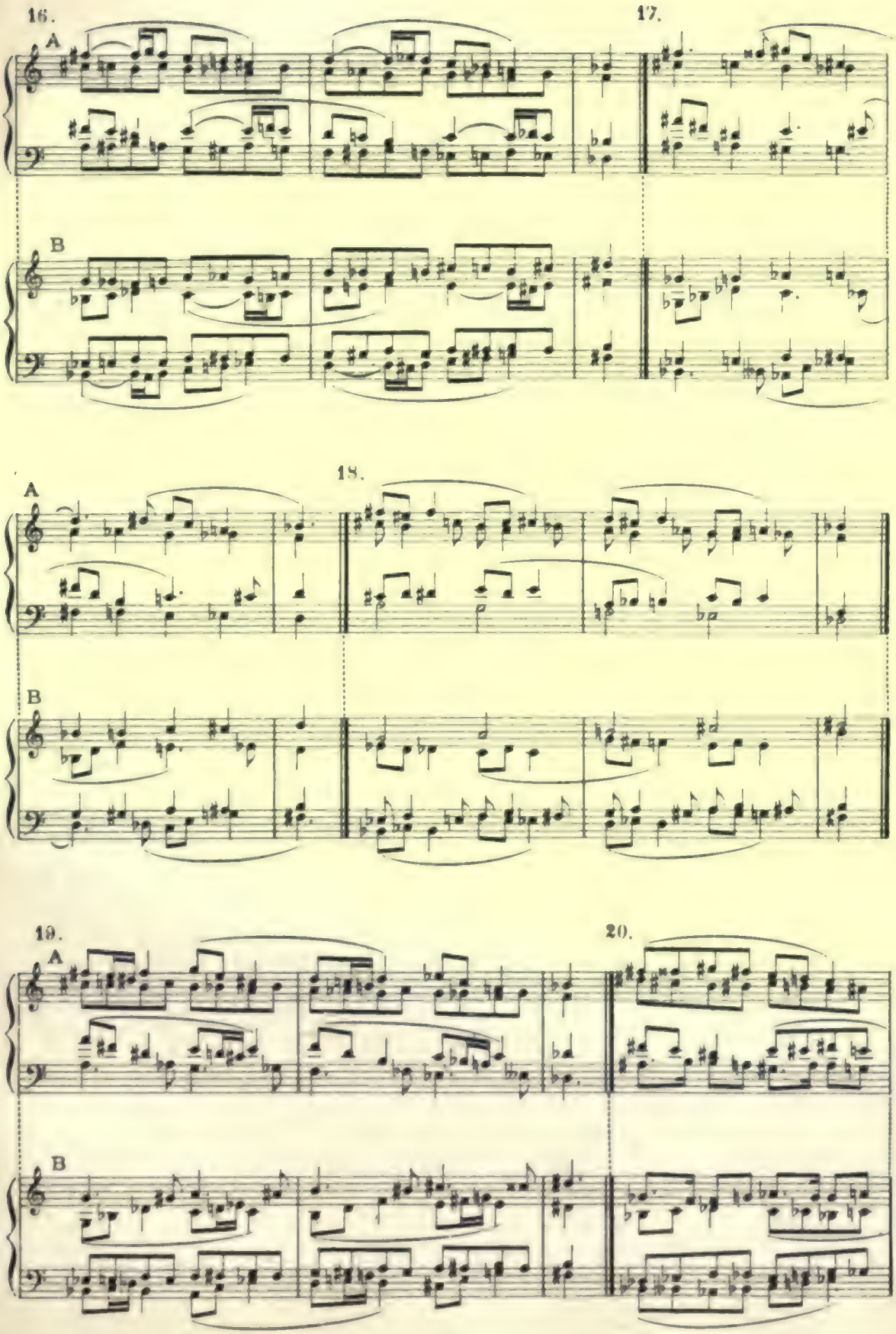
13.

14.

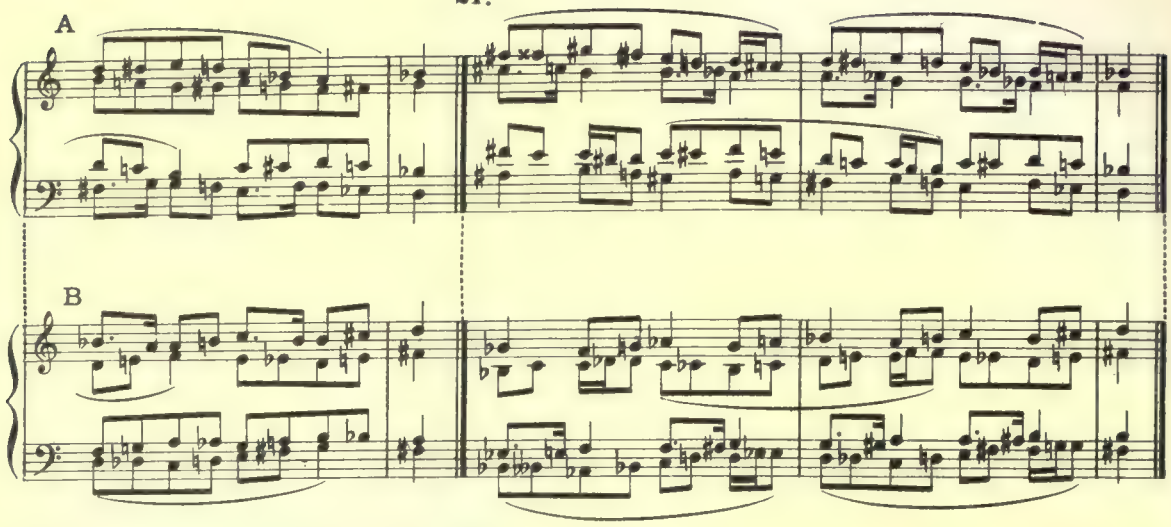


15.

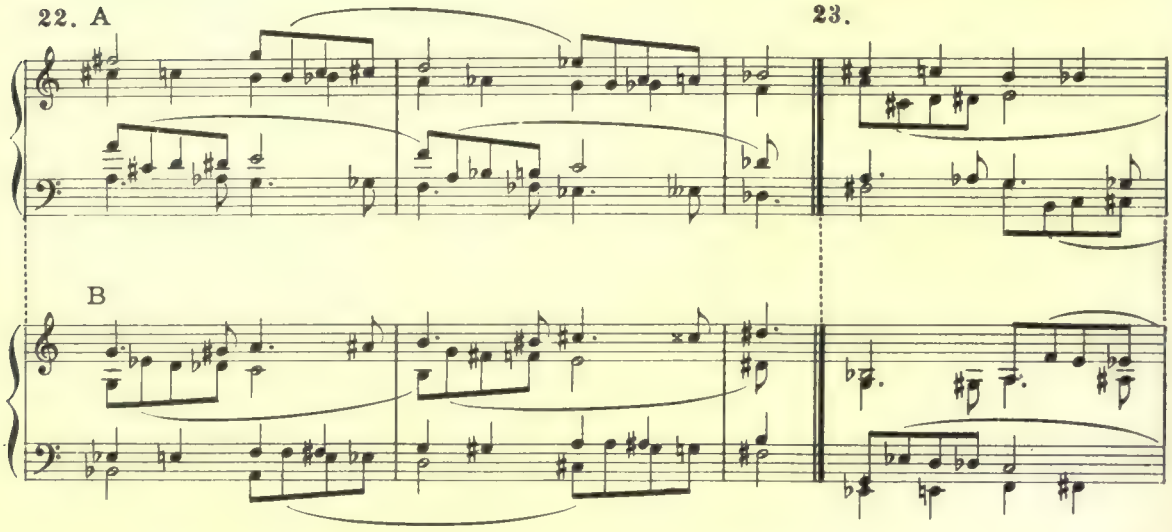



16.
17.
18.
19.
20.
A
B

21.

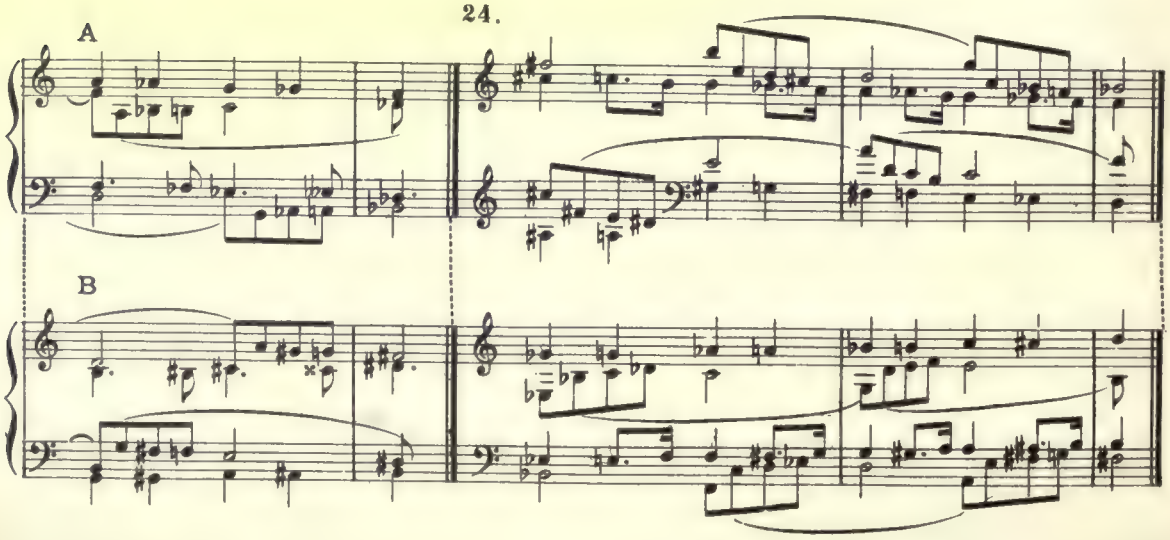


22. A

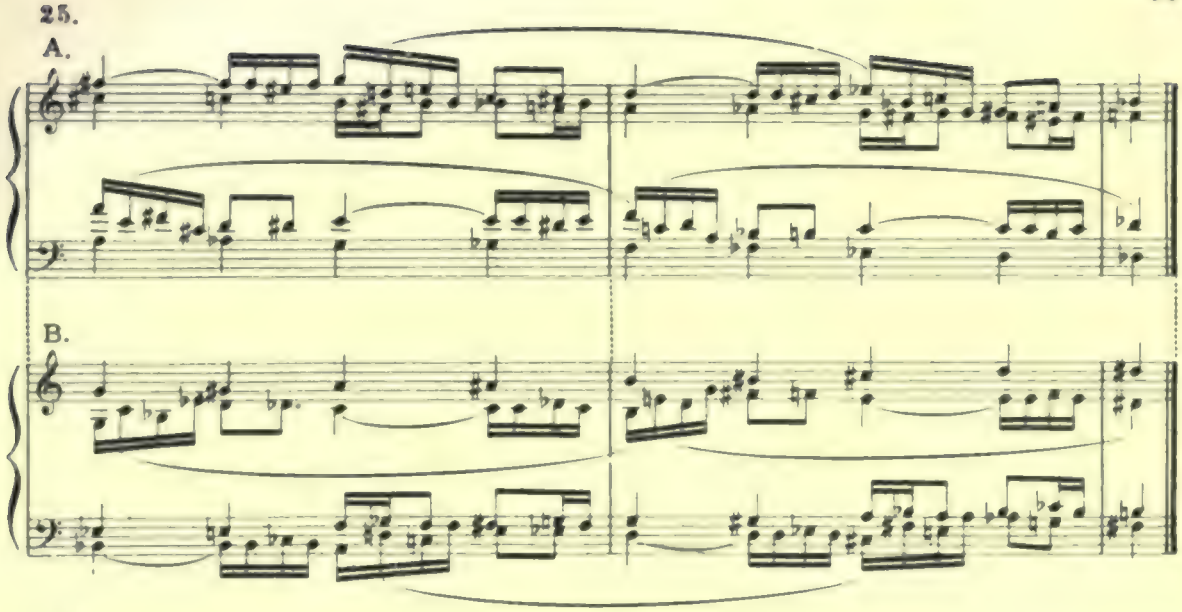


23.

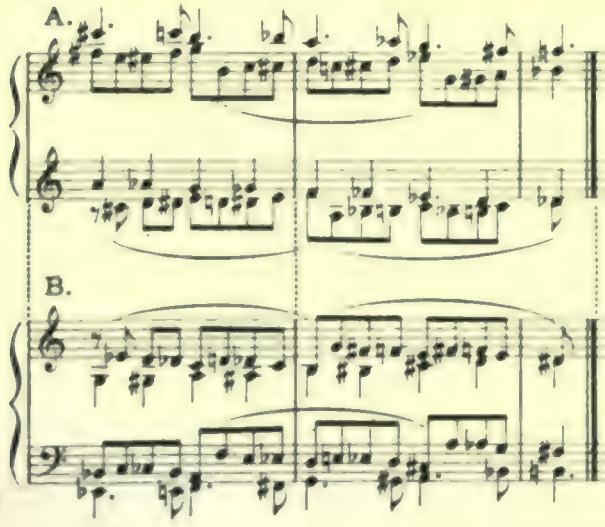
24.



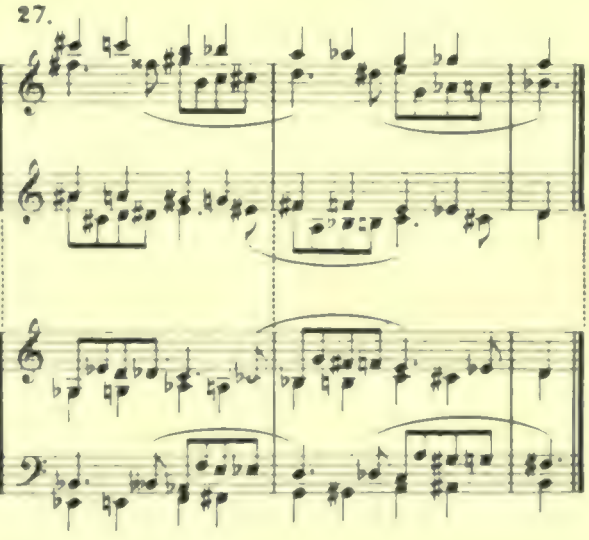
25.



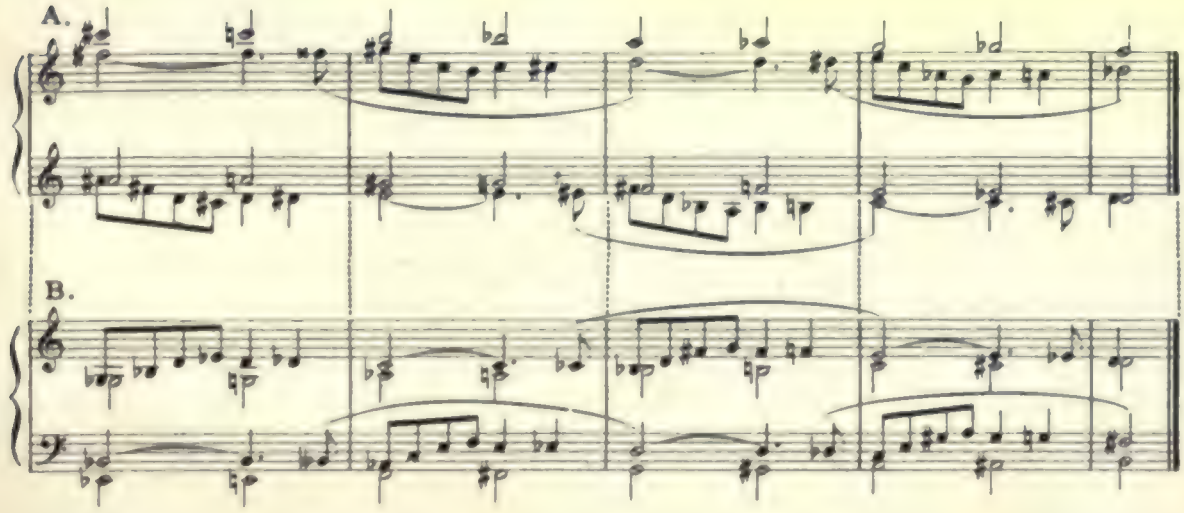
26.



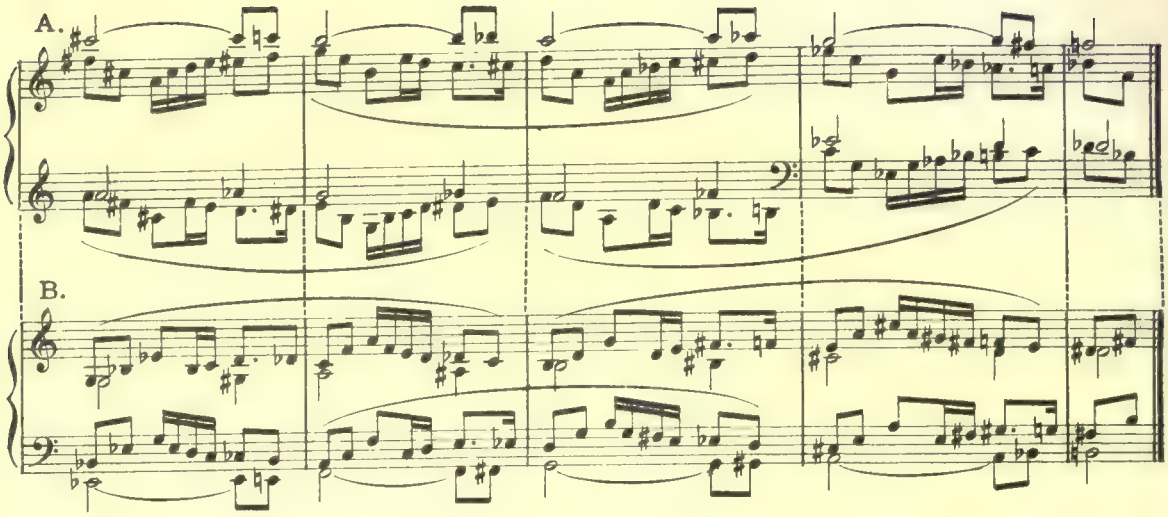
27.



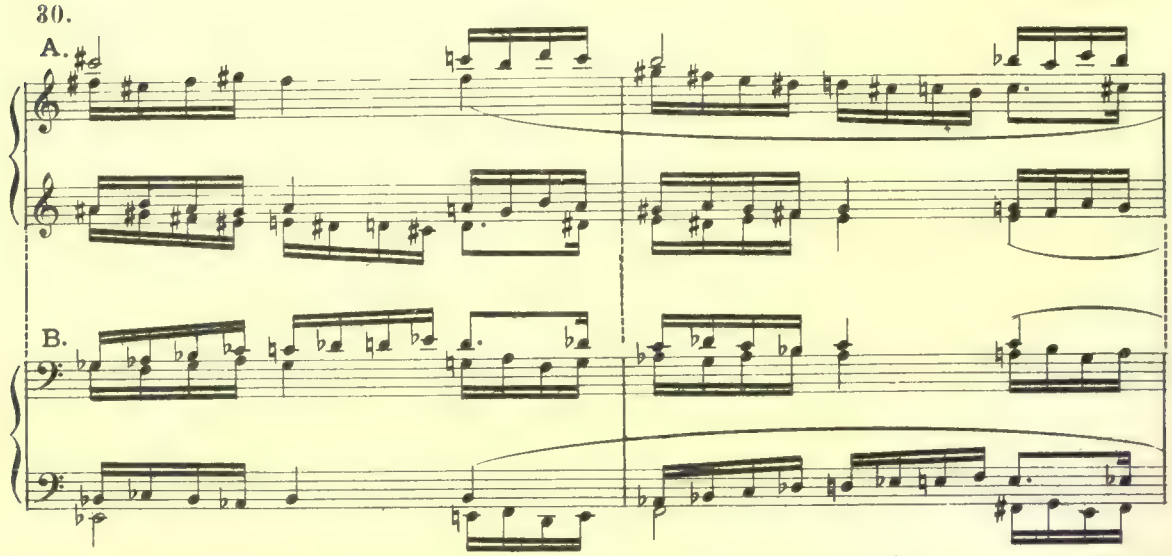
28.

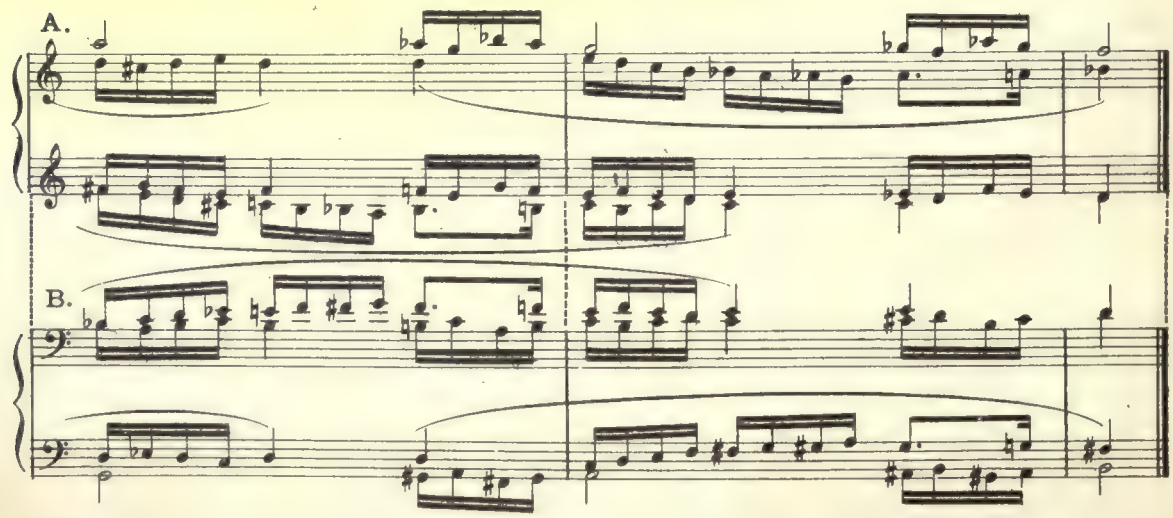


29.



30.





Dreistimmige Canons in der grossen Secunde und kleinen Septime

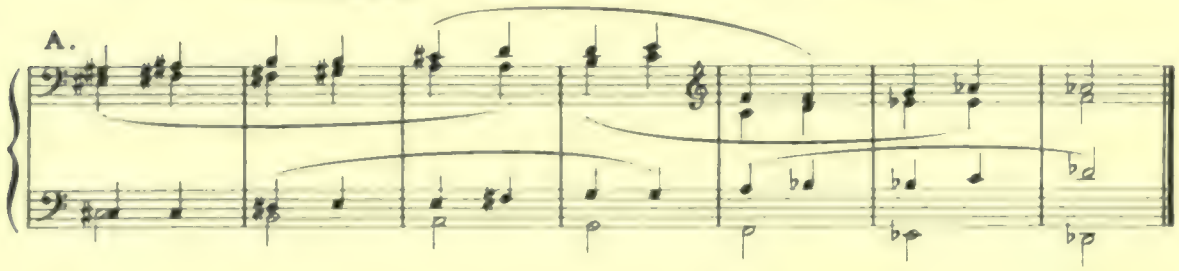
Die ganztonige Tonleiter mit Dur oder Molldreiklängen im Quintenzirkel besetzt, als Entwurf. Es werden hier nur einige Andeutungen gegeben. Weitere Ausführungen sind nach der Weise des vorigen Abschnittes vorzunehmen.

Three-part canons *in the large Second and small Seventh*

A sketch: the whole-tone scale harmonized by major or minor triads, two chords on one degree, in the circle of Fifths. Only a few suggestions are here given. Elaborations similar to those in the preceding section.

Durdreiklänge

Major triads

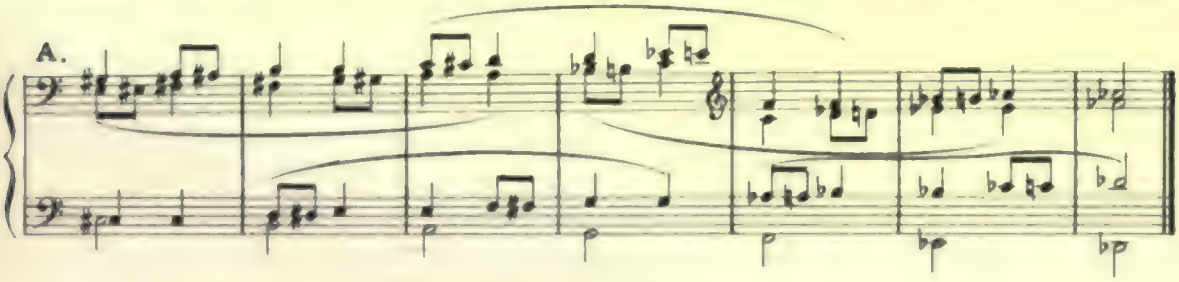


Molldreiklänge

Minor triads

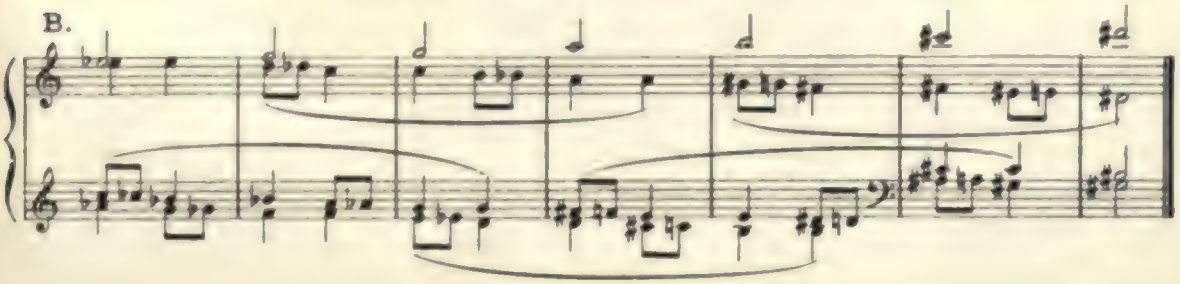
Gleichnamiges Moll und Dur abwechselnd

Homonymous minor and major alternating



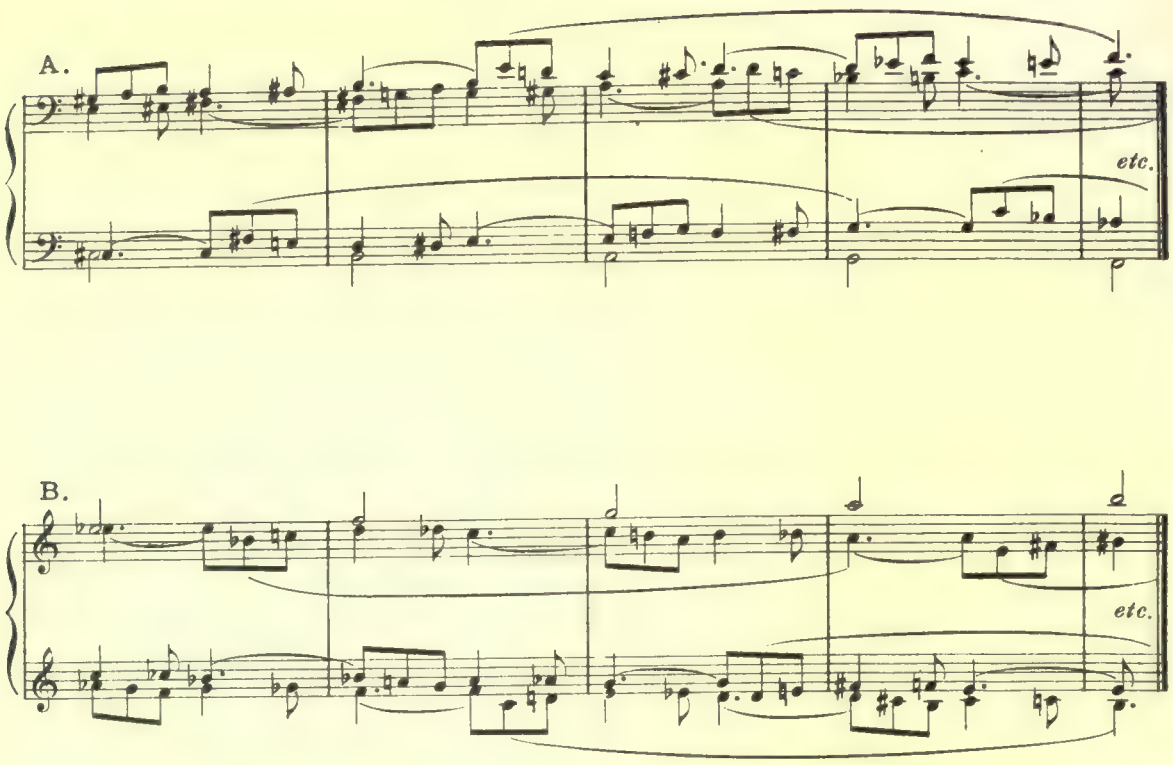
Gleichnamiges Dur und Moll abwechselnd

Homonymous major and minor alternating



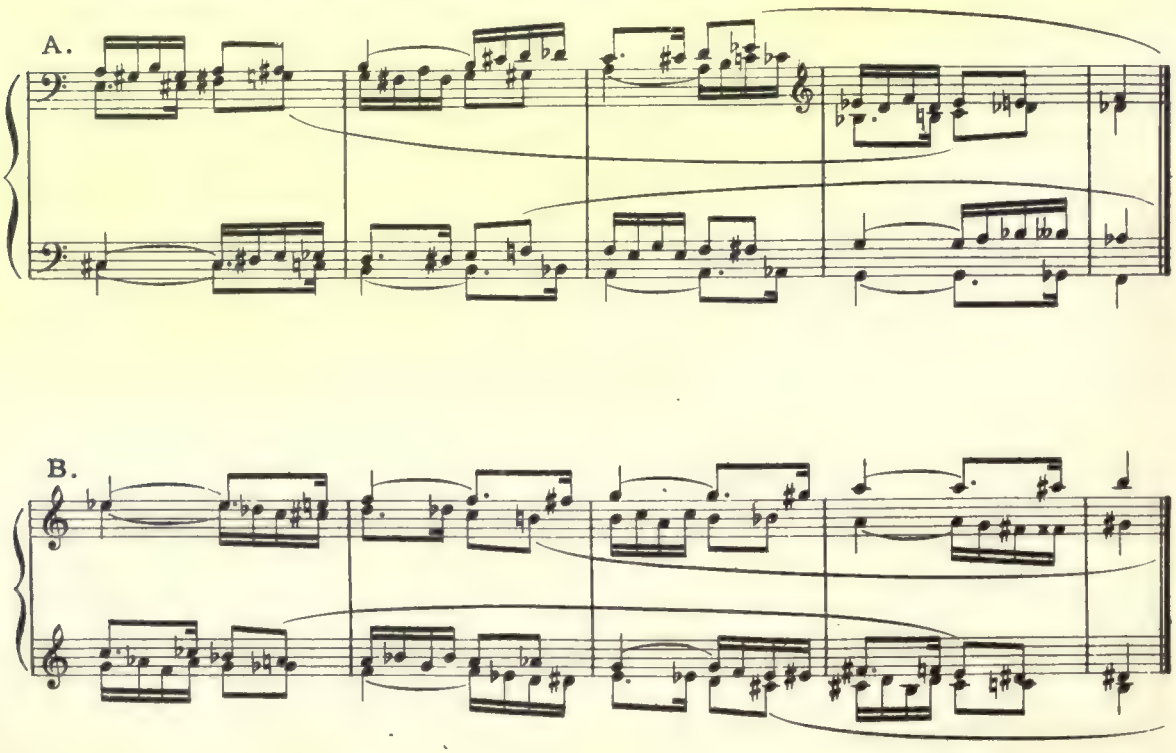
Mit zufälligen Dissonanzen, z. B.

With accidental dissonances, for ex.



Noch mehr erweitert, und die Tonleiter mit durchgehenden Halbtönen versehen.

More florid by adding smaller notes, the scale with passing half-tones.

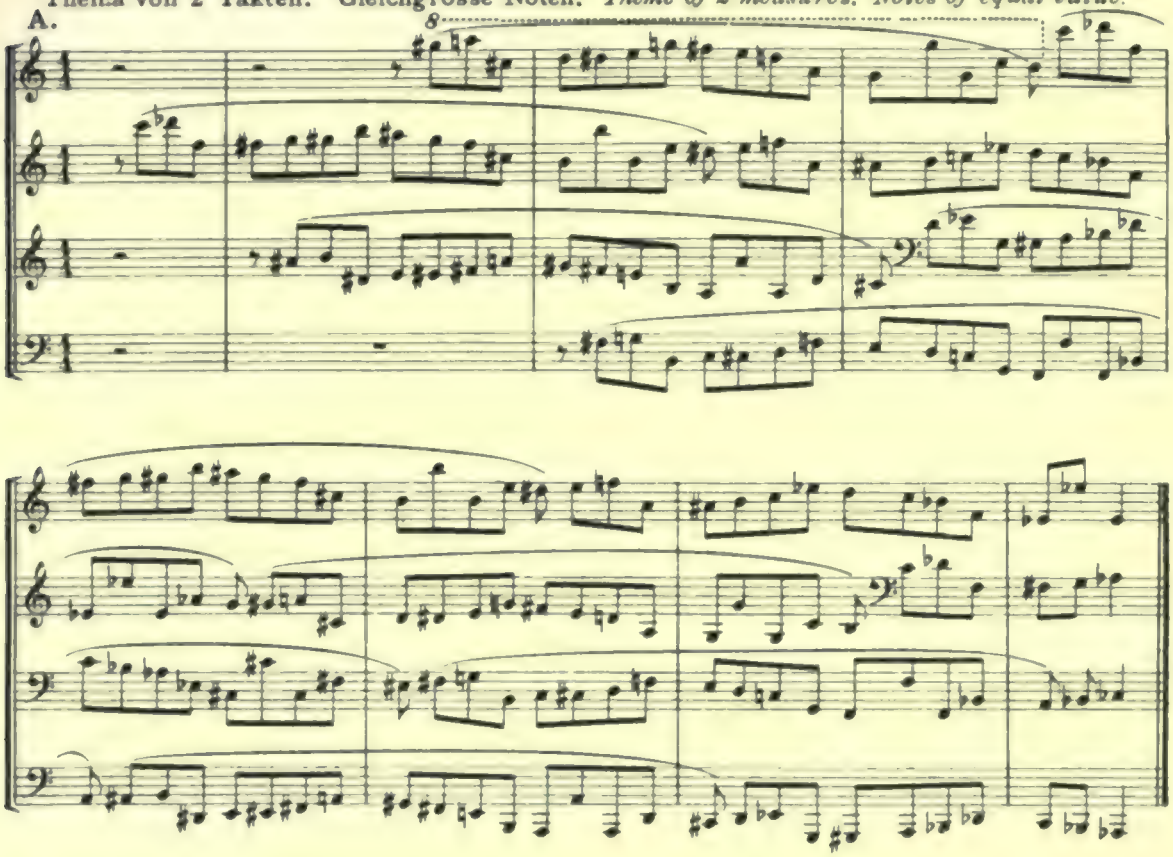


Zwei *vierstimmige Canons* in der grossen Secunde oder kleinen Septime.

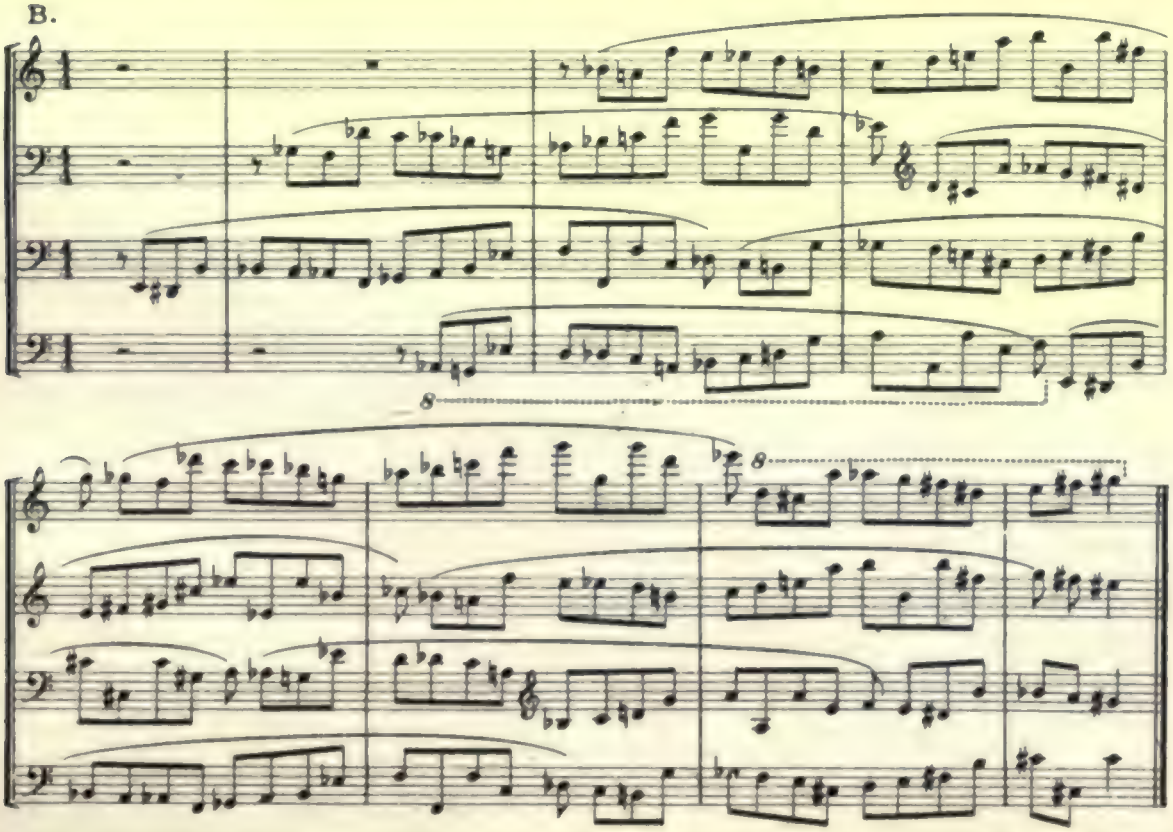
Two four-part canons *in the large Second or small Seventh.*

Thema von 2 Takten. Gleichgrosse Noten. *Theme of 2 measures. Notes of equal value.*

A.



B.



Zwei *vierstimmige Canons* in der kleinen Septime oder grossen Unter-Secunde (A), bez. kleinen Unter-Septime oder grossen Secunde (B).

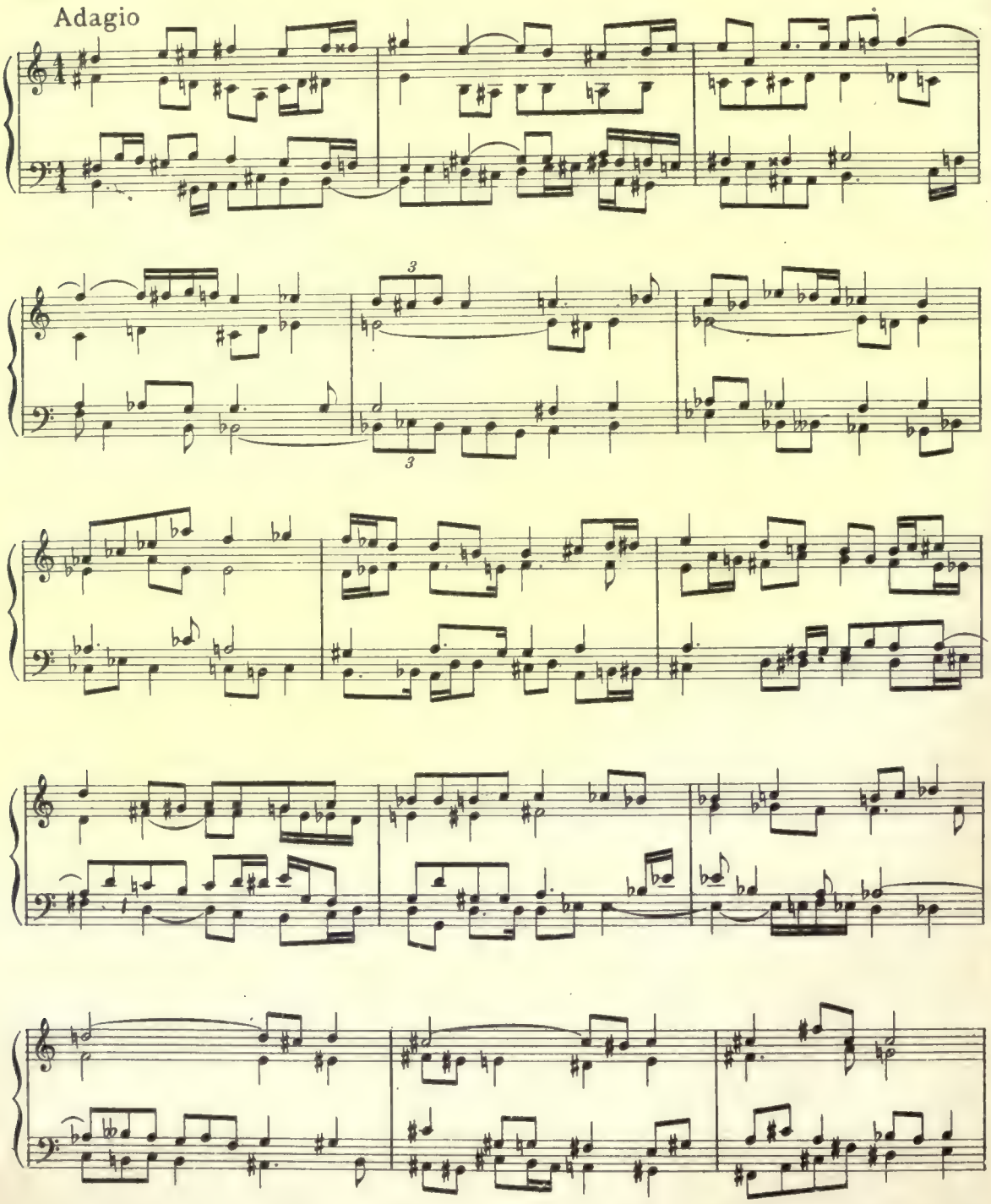
Die Canons beginnen vollstimmig.
Das Thema umfasst 32 Takte.
Frei: das zweite Viertel des Schlussaccordes.

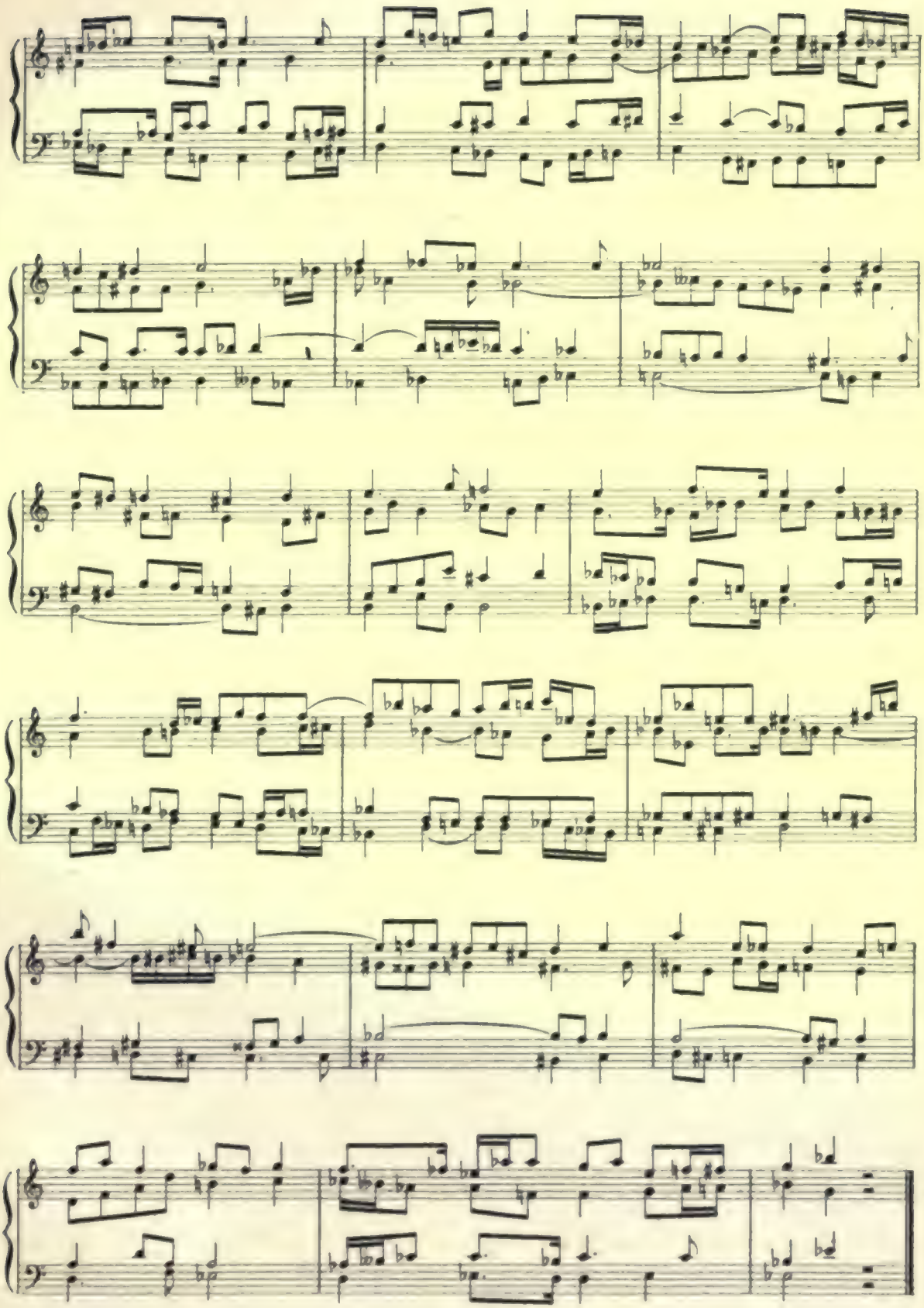
Two four-part canons *in the small Seventh or large lower Second* (A), *resp. small lower Seventh or large Second* (B).

The parts begin simultaneously.
Theme of 32 measures.
Free: the 2d quarter note of the closing chord.

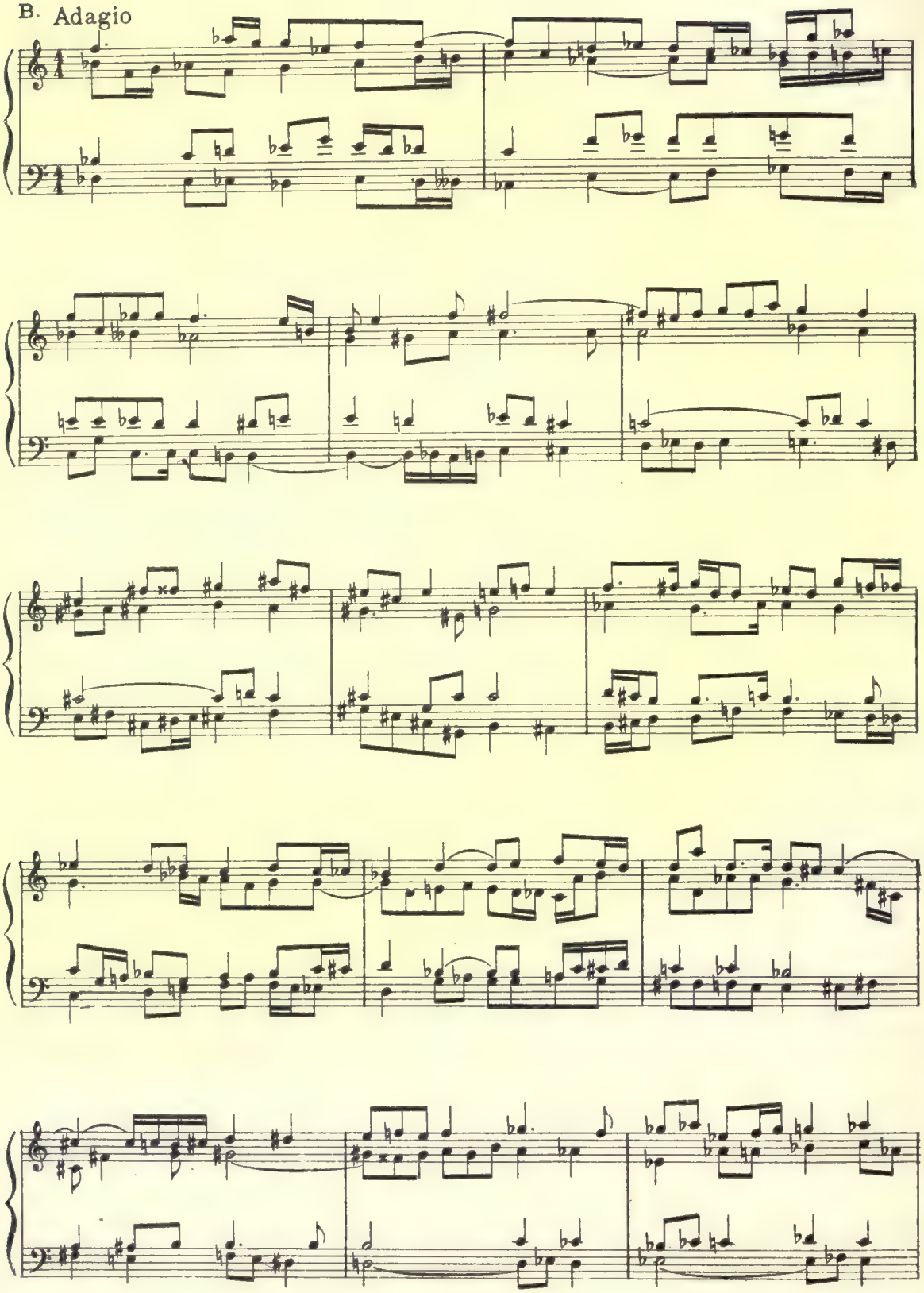
A.

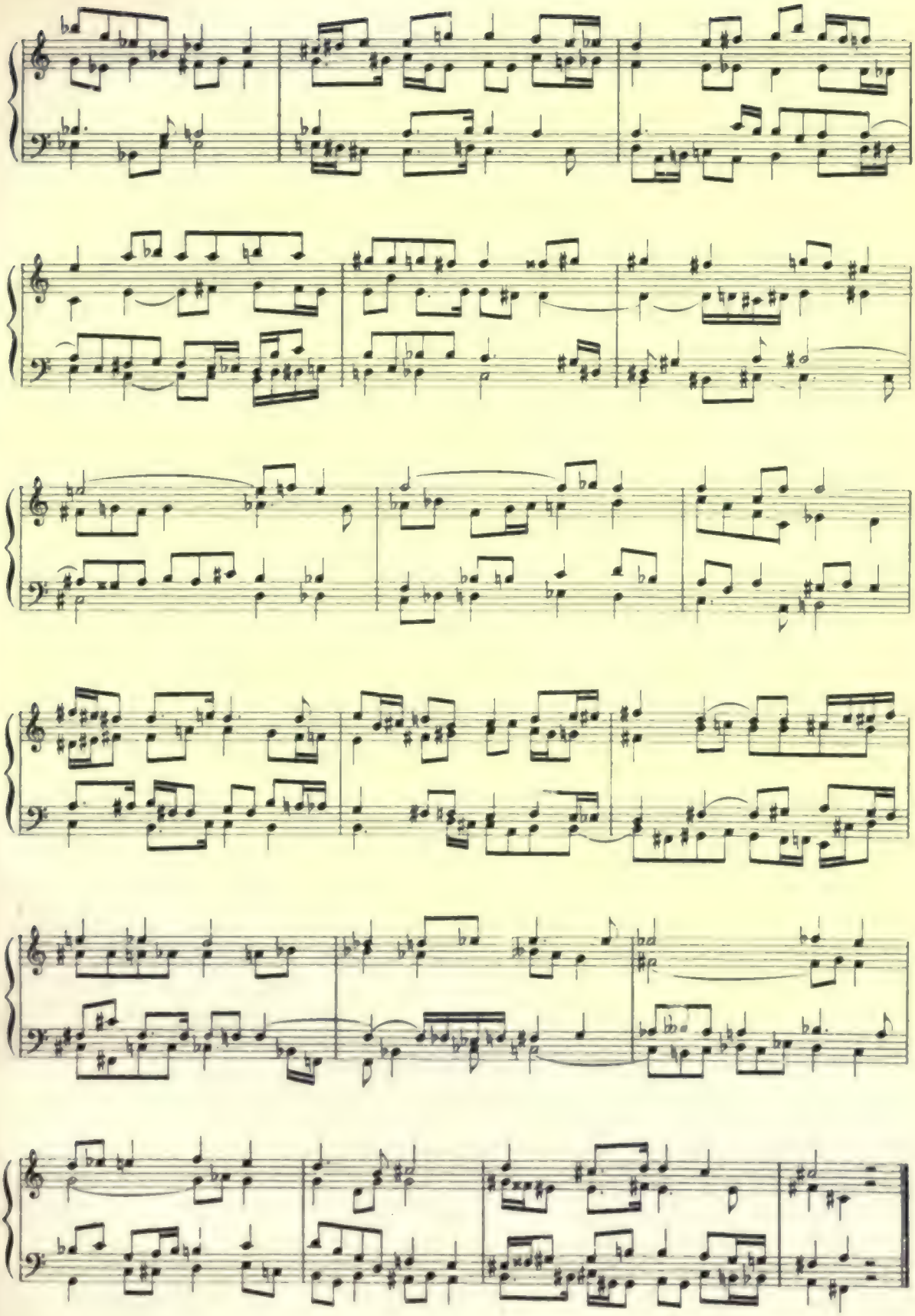
Adagio





B. Adagio

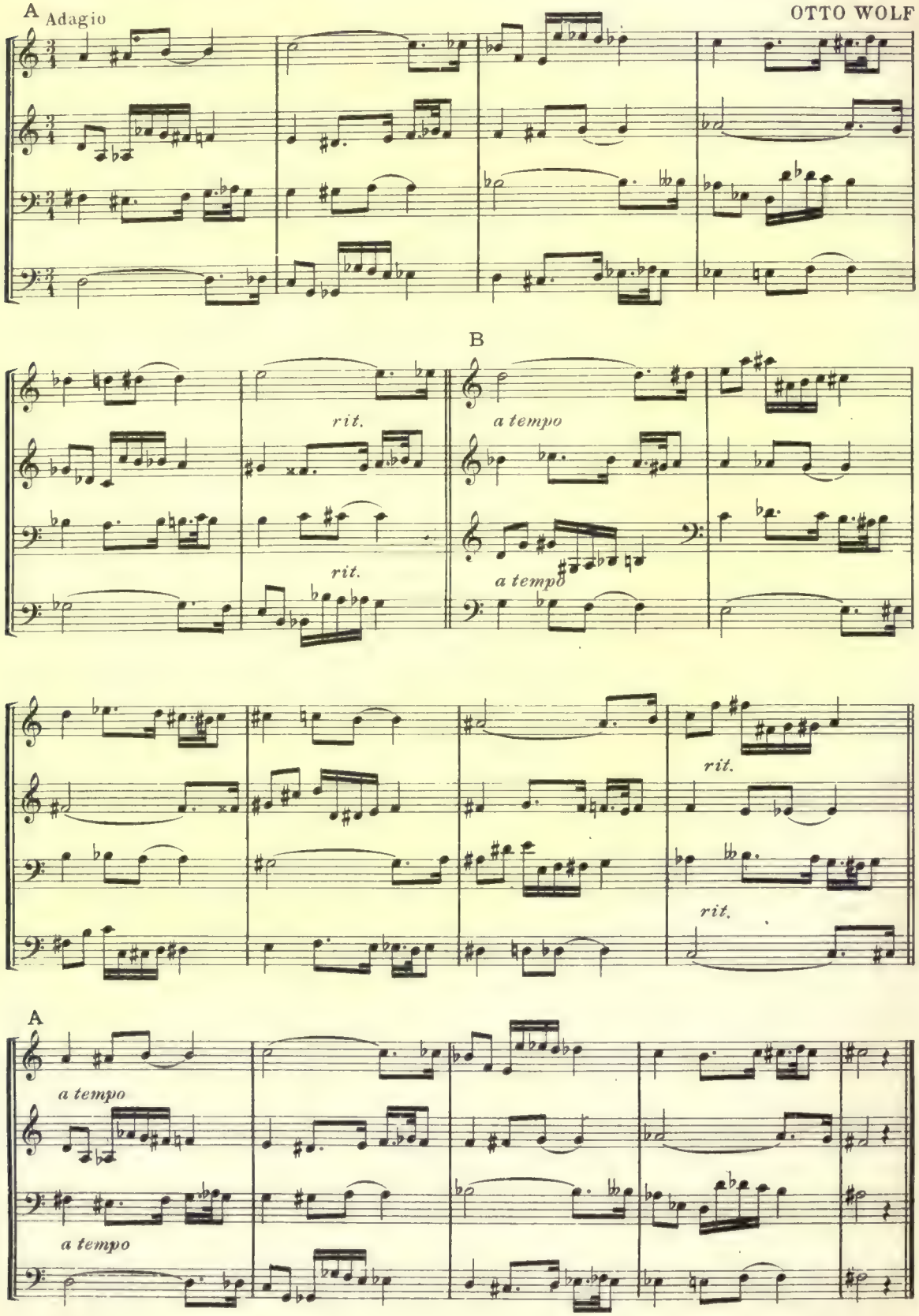




Drei Canons, deren zweiter Theil die symmetrische Umkehrung des ersten ist

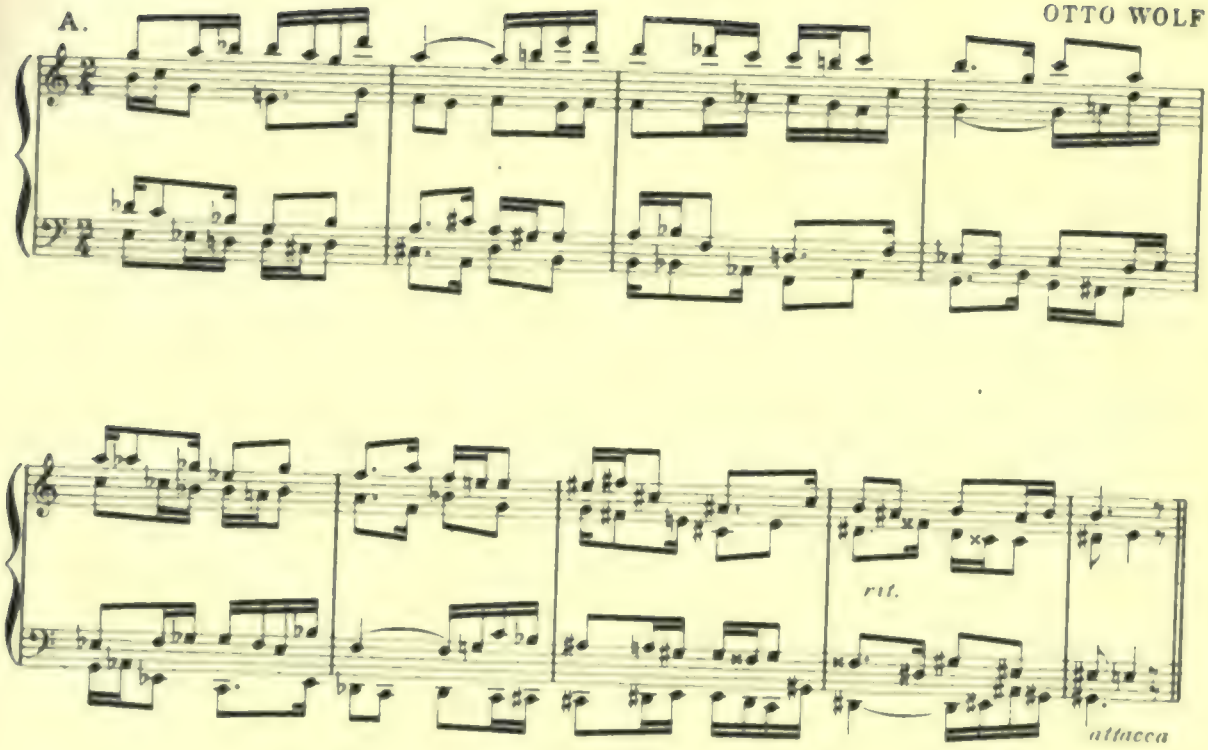
Three canons of which the second part is the symmetrical inversion of the first part

OTTO WOLF

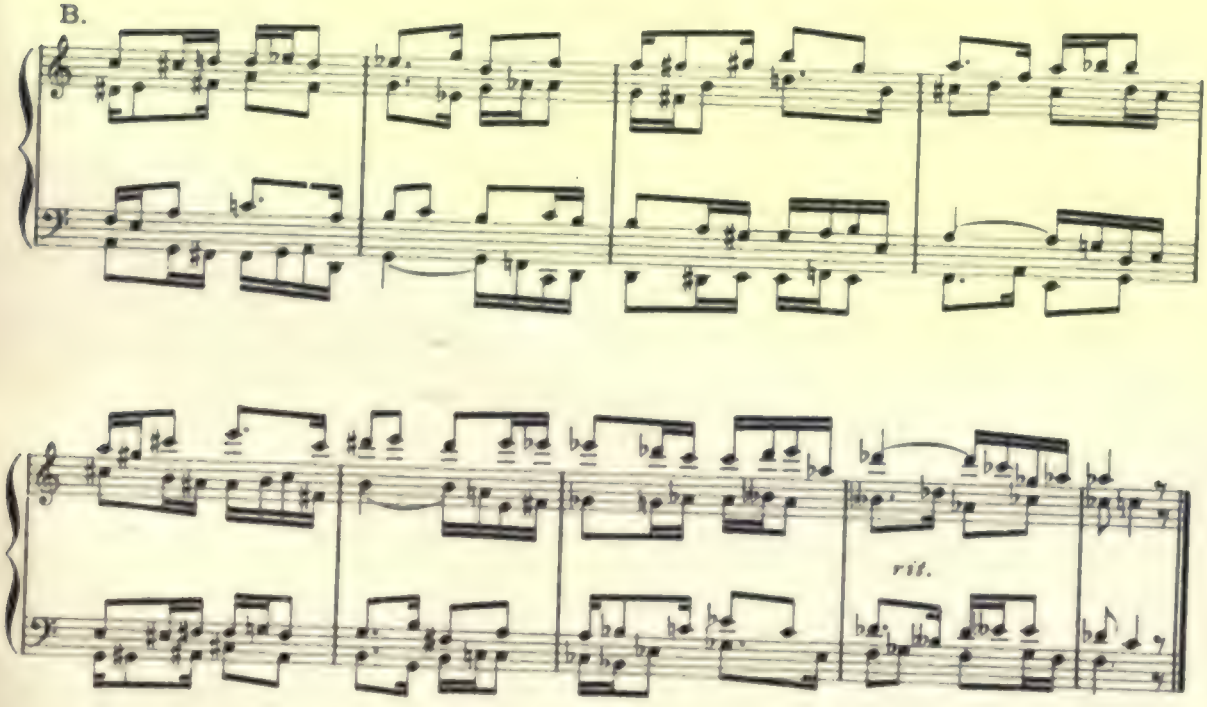


A.

OTTO WOLF



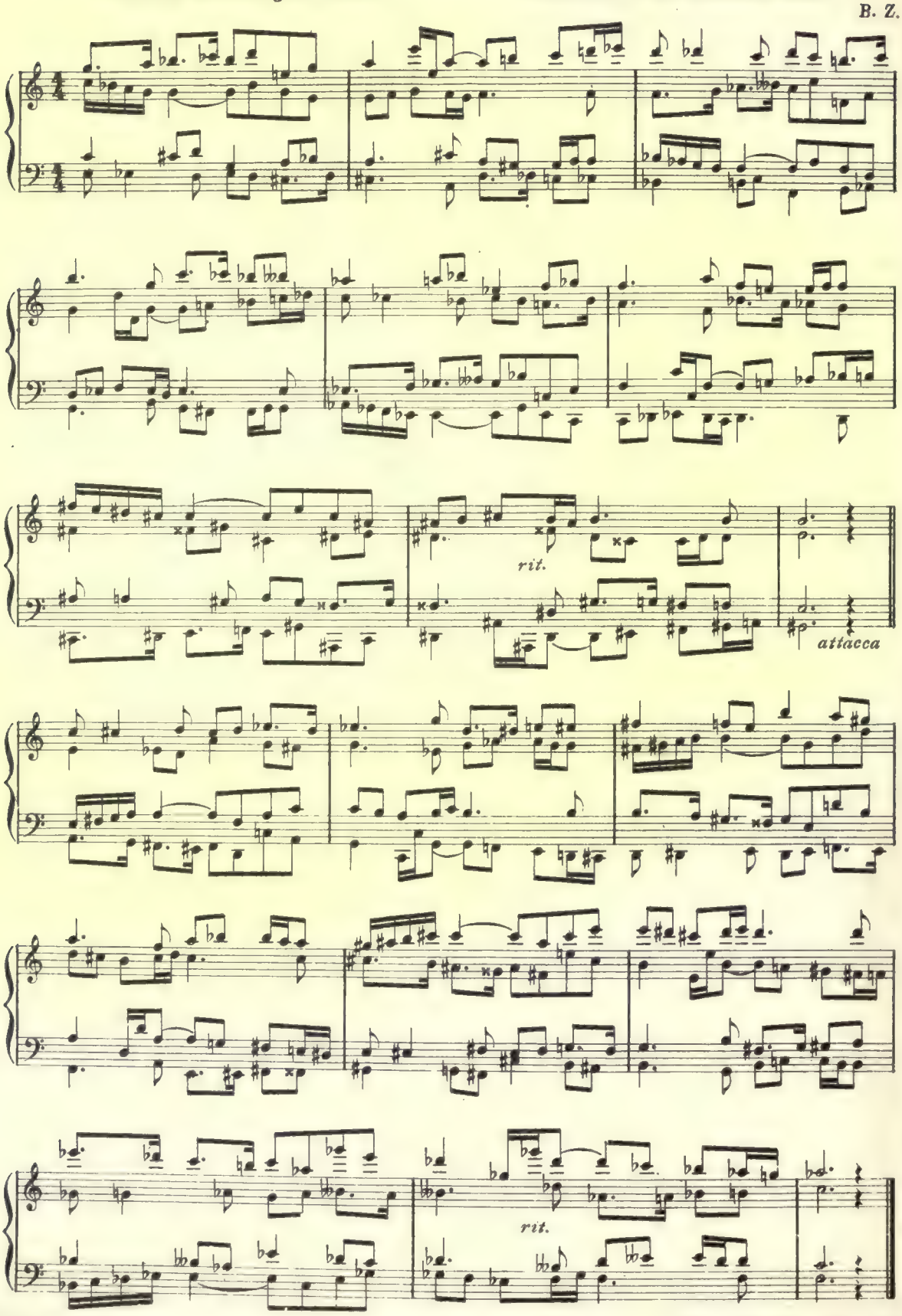
B.



Variation des vorigen Canons

Variation of the preceding canon

B. Z.



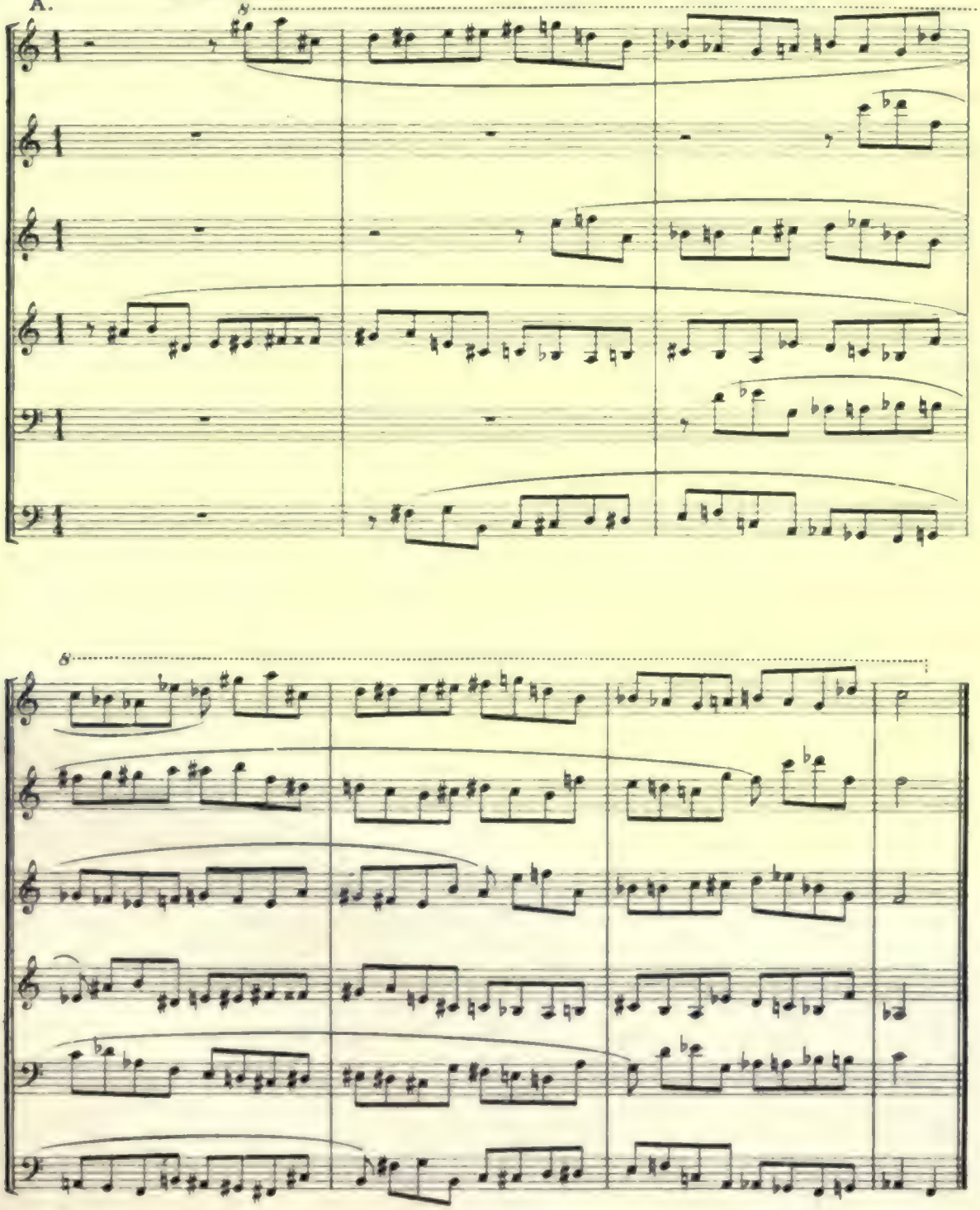
Zwei *sechsstimmige Canons* in der grossen Secunde oder kleinen Septime

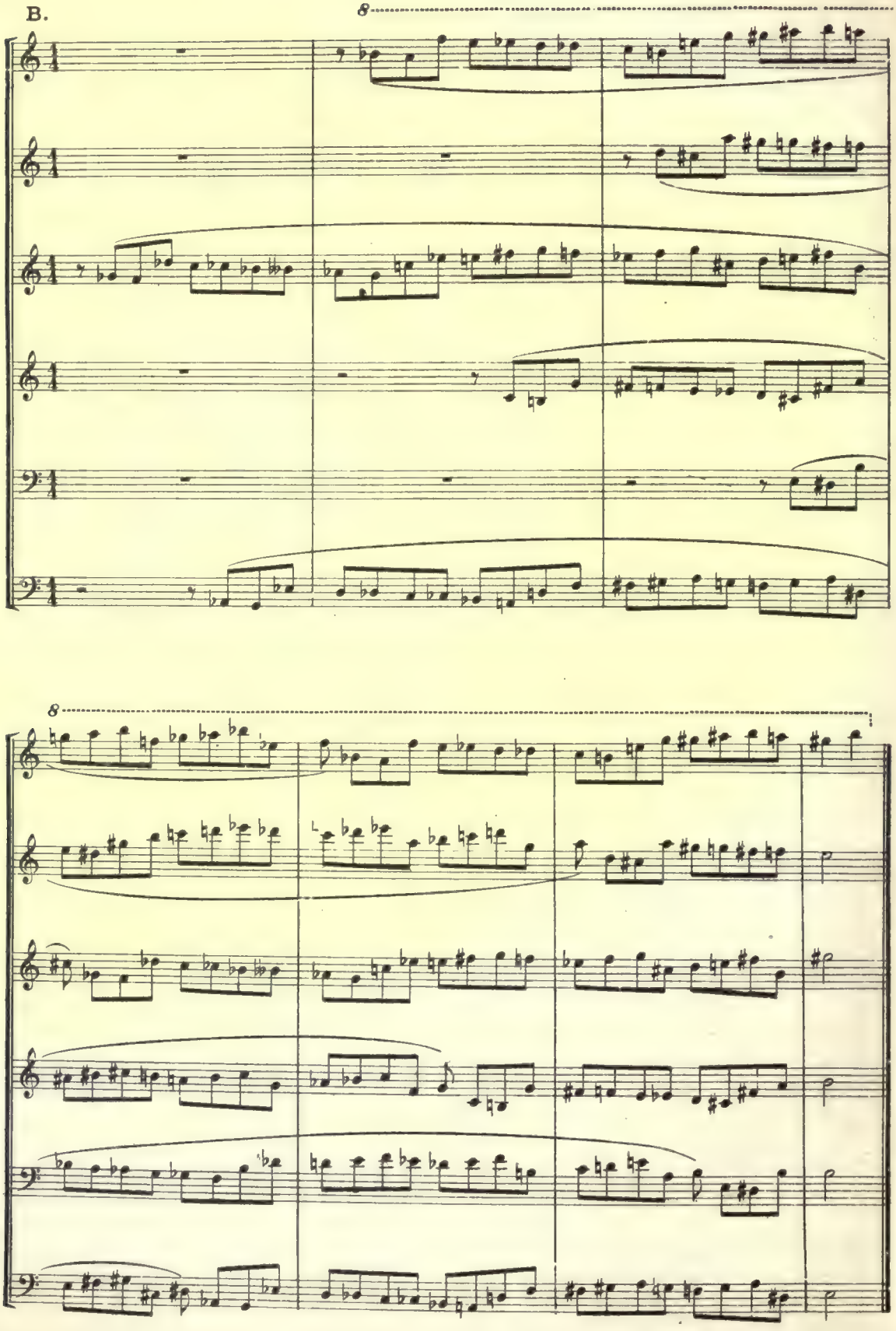
Two six-part canons *in the large Second or small Seventh*

Thema von 3 Takten. Gleichgrosse Noten. (Freier Schlussaccord)

Theme of 3 measures. Notes of equal value. (Free closing chord)

A.



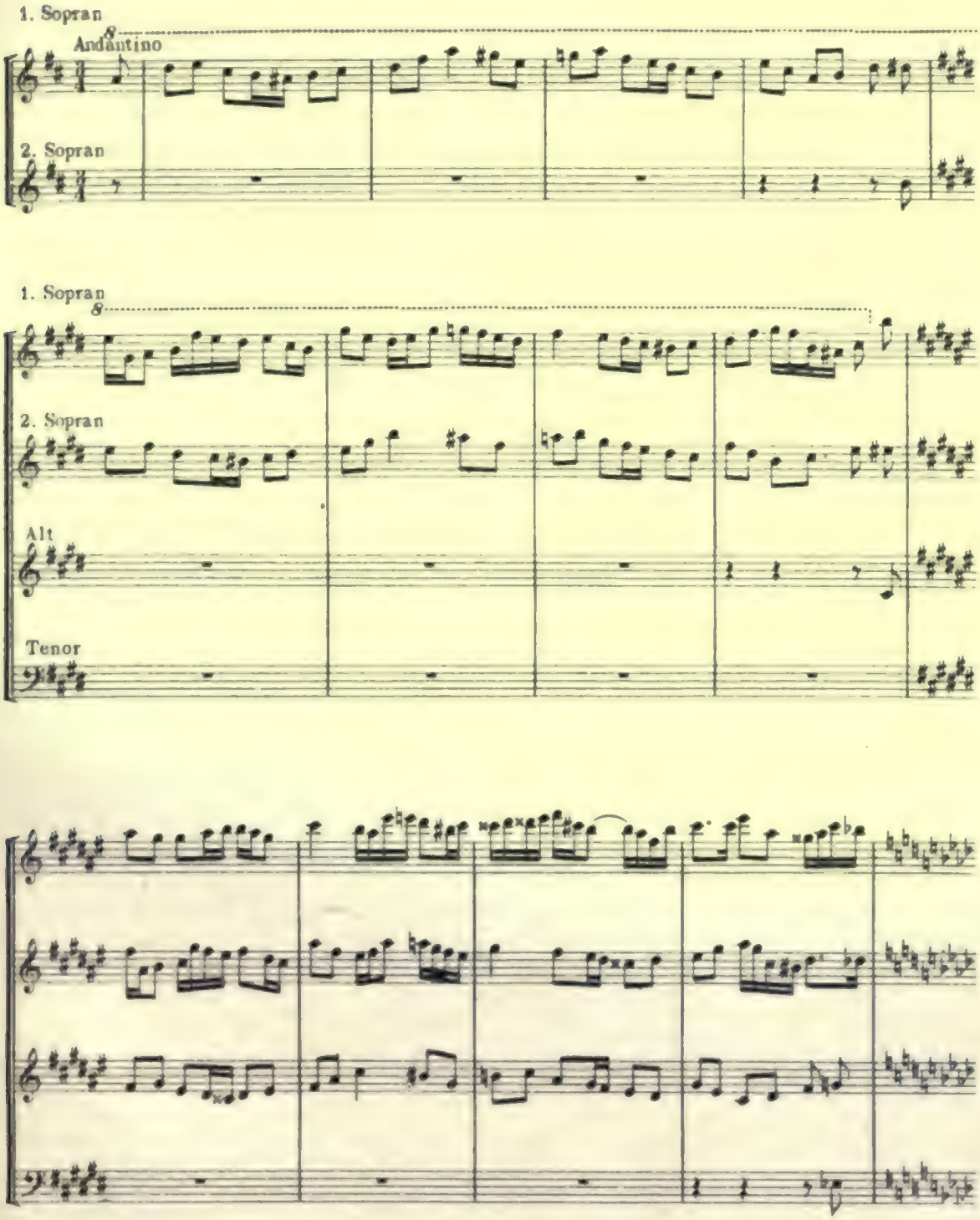

B.
8
8

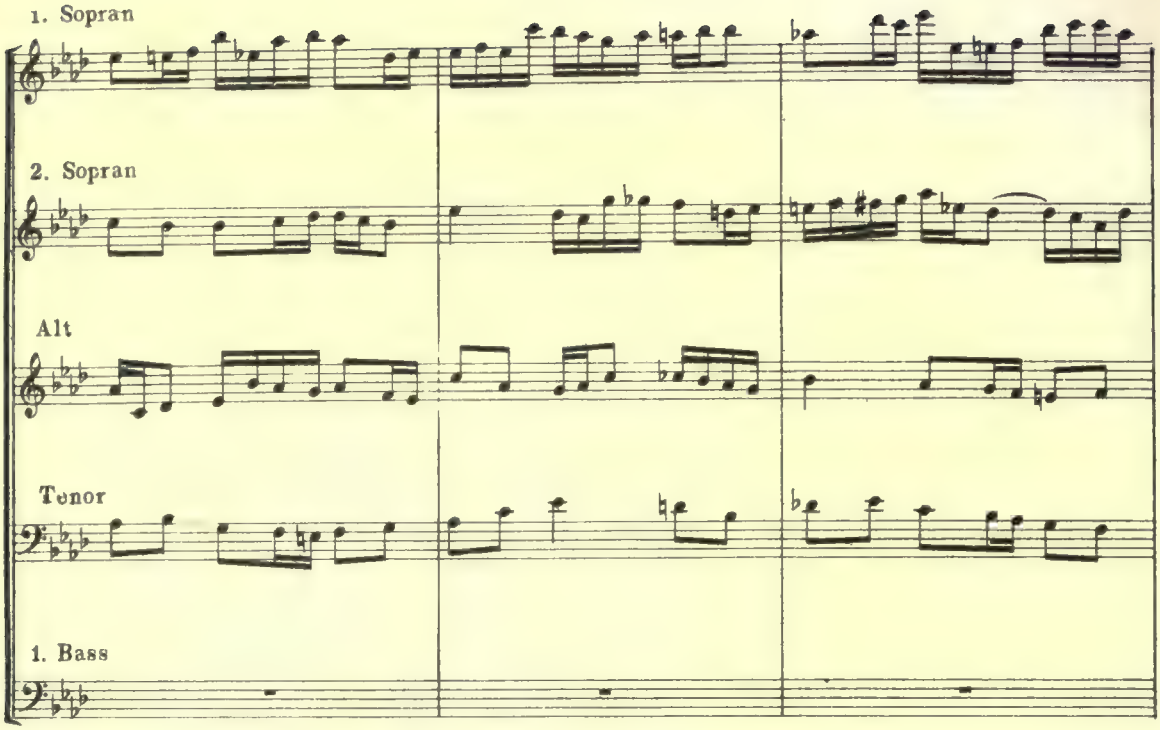
Sechsstimmiger Canon in der grossen Secunde oder kleinen Unter-Septime, mit fortlaufendem Thema.

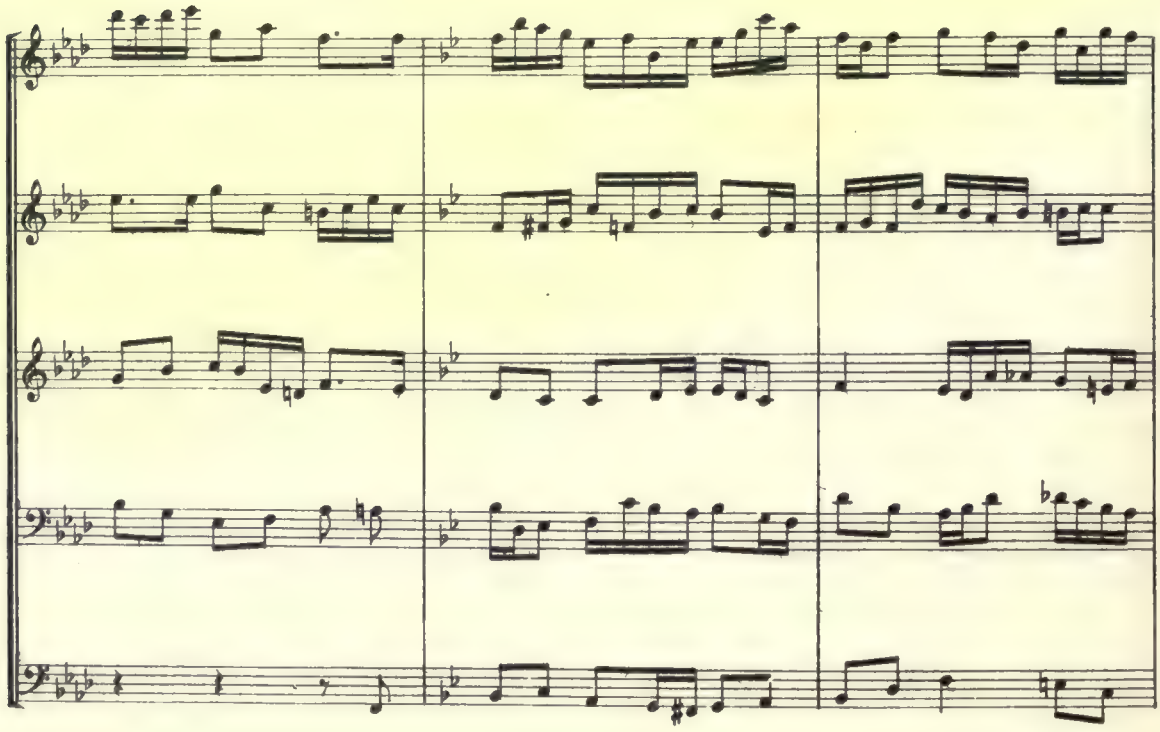
Six-part canon *in the large Second or small small lower Seventh, with a continuous theme.*

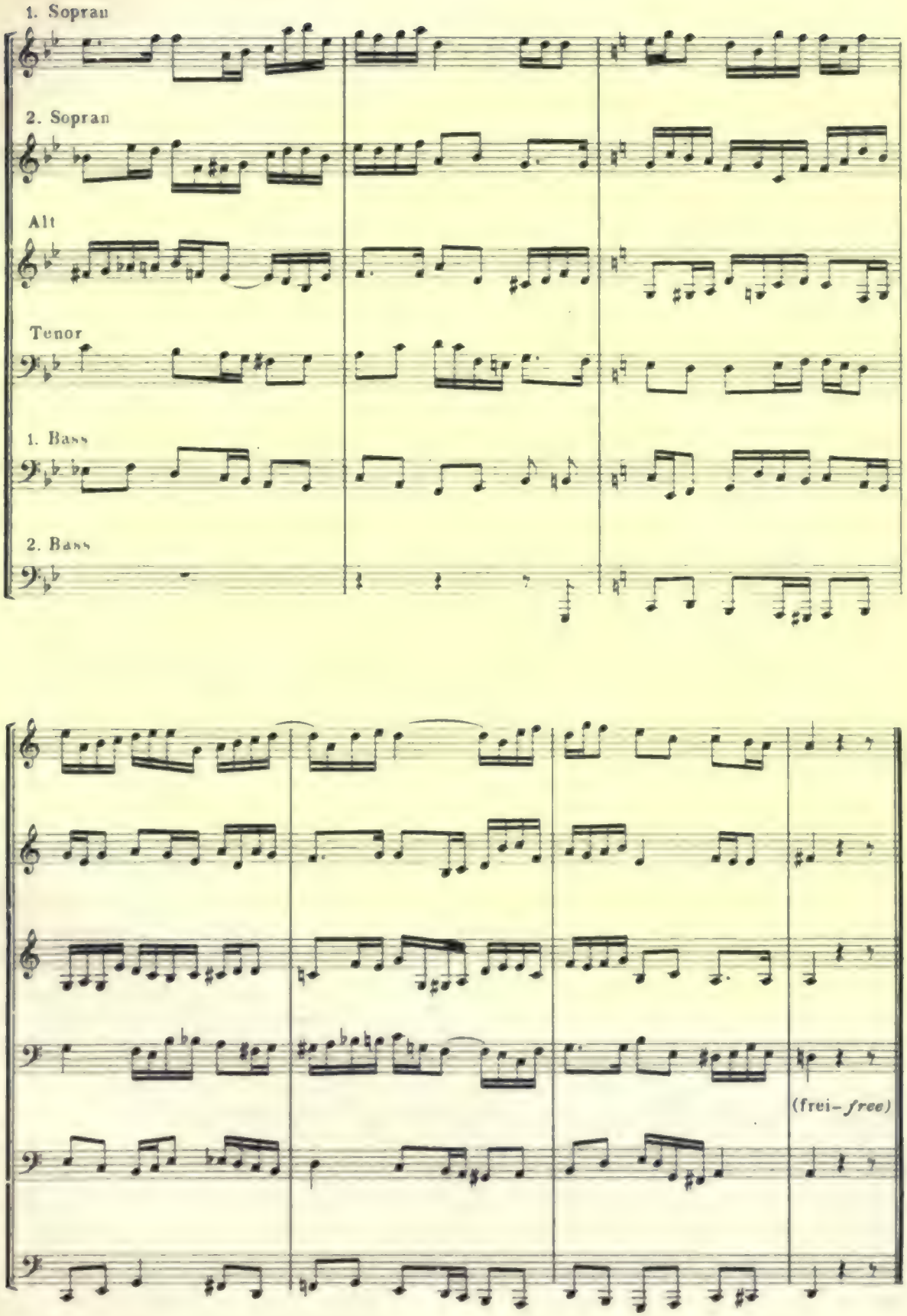
Die ersten vier Takte sind ein Fugen-Thema von Otterström.

The first four measures are the theme of a fugue by Otterström.




1. Sopran
2. Sopran
Alt
Tenor
1. Bass




1. Sopran
2. Sopran
Alt
Tenor
1. Bass
2. Bass
(frei– *free*)

Zwei *sechsstimmige Doppelcanons* in der kleinen Septime oder grossen Secunde.

Die beiden *vierstimmigen Canons* sind *auch* als *selbstständige Sätze* zu betrachten.

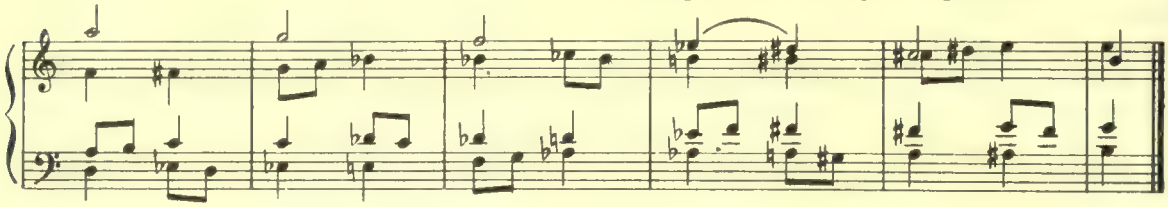
Two six-part Double-Canons *in the small Seventh or large Second.*

The two four-part canons *may* also *be taken separately as* single canons.

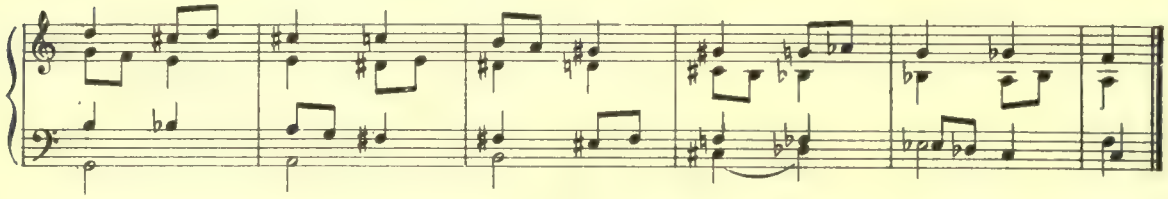
Ursprünglicher Entwurf: Besetzung jeder Stufe der ganztonigen Tonleiter mit mehreren Accorden, die sich in gleicher Weise von Stufe zu Stufe wiederholen.

Rudimental sketch: every degree of the whole-tone scale harmonized with many chords repeated in the same order. The two two-part canons are additions formed by rhythmically and melodically different arrangement of chordic tones occurring on the corresponding beats.

A.



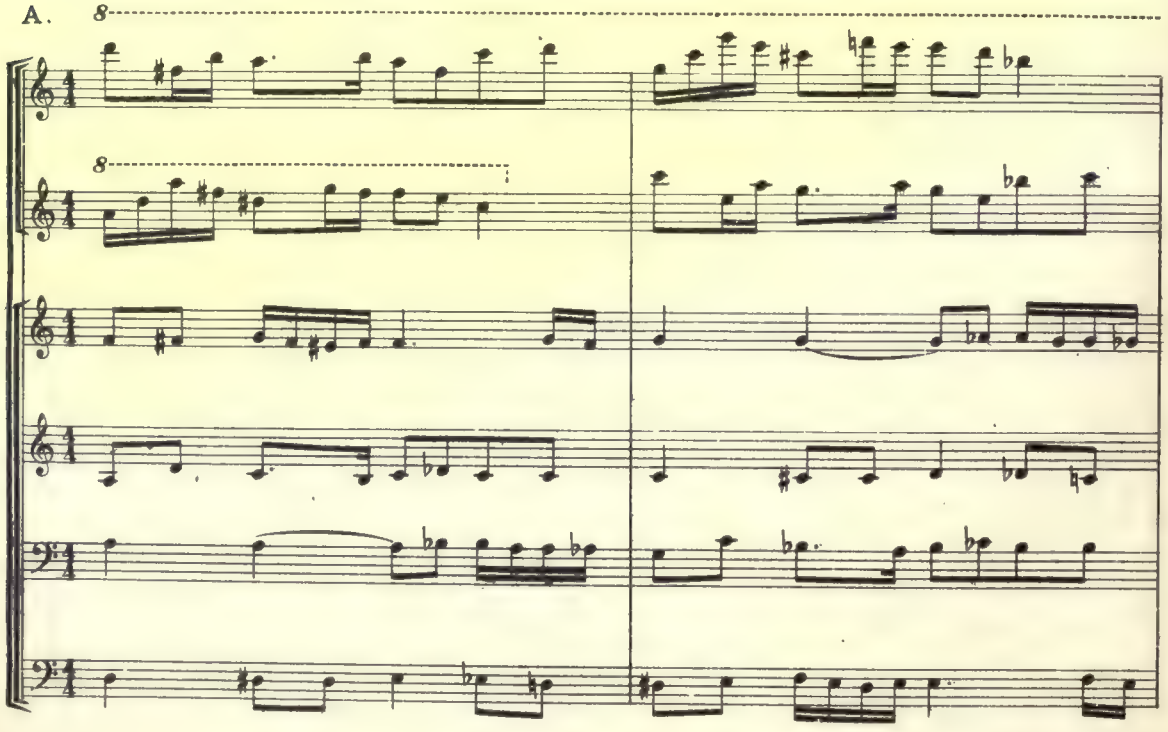
B.

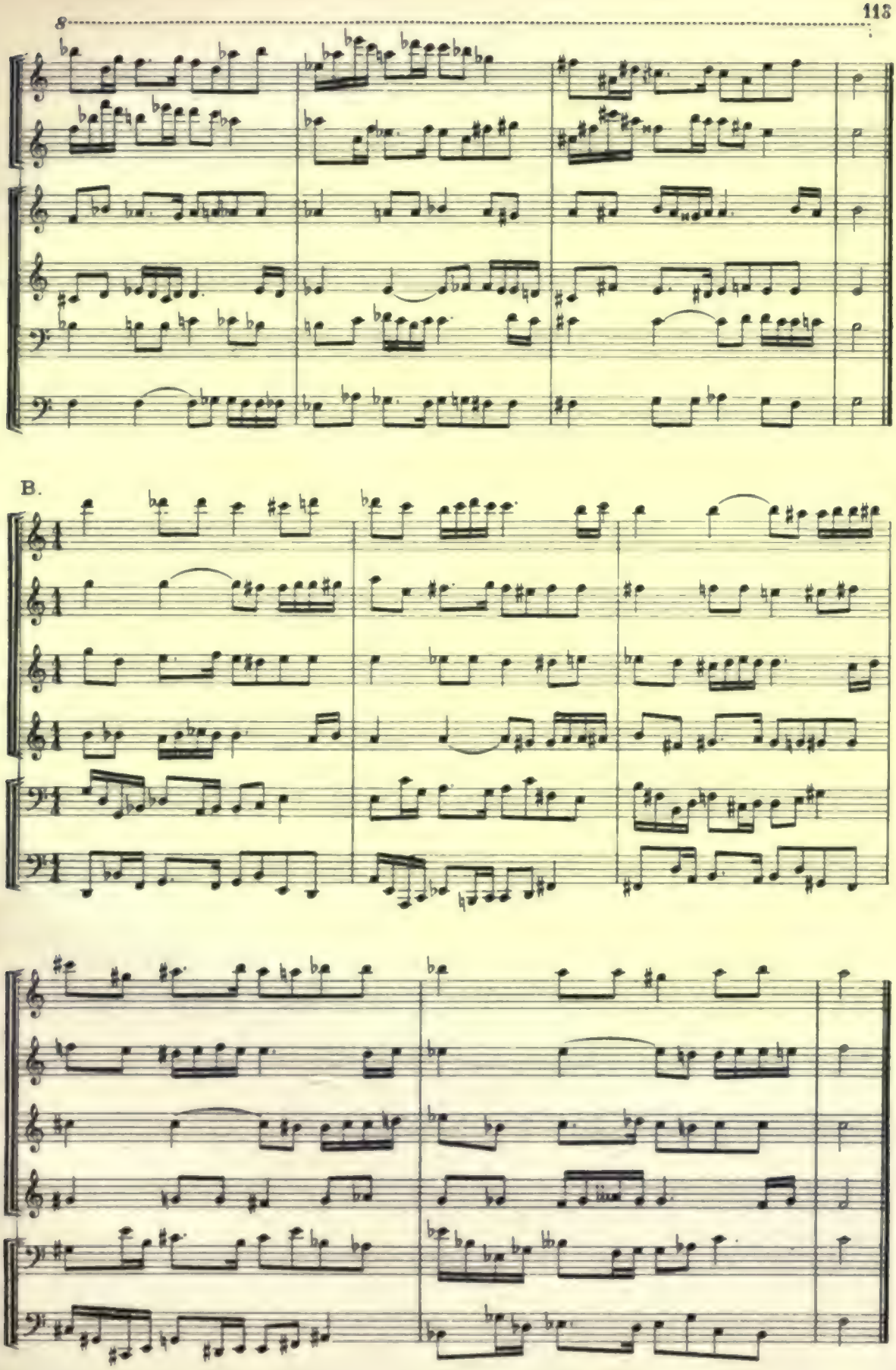


Der vierstimmige Canon ist viertaktig, der zweistimmige zweitaktig.

The four-part canon is four-measured, the two-part canon two-measured.

A. 8




8
B.

Canons in der kleinen Terz und grossen Sexte

Wenn die chromatische Tonleiter in Gruppen von drei Noten gleichmässig harmonisirt wird, und die Stimmführung in den einzelnen Gruppen dieselbe bleibt, so entstehen, bei vierstimmigem Satz, *dreistimmige Canons* in der kleinen Terz.

Steigt die Tonleiter abwärts, wie in **1 A**, **2 B**, **3 B** und **4 A**, so liegen in jeder folgenden Gruppe die Harmonien eine kleine Terz tiefer; steigt sie aufwärts, wie in **1 B**, **2 A**, **3 A** und **4 B**, so liegen sie eine kleine Terz höher.

[Kleine Terz und grosse Sexte erscheinen hier zuweilen in enharmonischer Verwechselung als übermässige Secunde und verminderte Septime.]

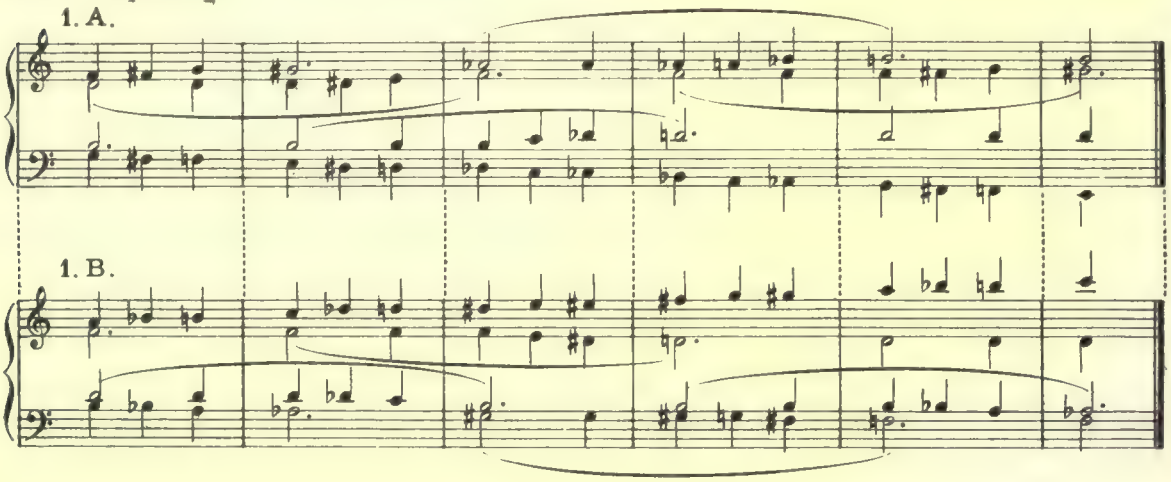
Canons in the small Third and large Sixth

If the chromatic scale in groups of three notes is uniformly harmonized, and if the part-progression in these groups is always the same, then, four-part setting presumed, three-part canons *in the small Third or large Sixth are the result.*

The harmonies in the groups following each other are a small Third apart: a Third lower, when the scale descends (as in Nos 1 A, 2 B, 3 B and 4 A); a Third higher, when the scale ascends (as in Nos 1 B, 2 A, 3 A and 4 B).

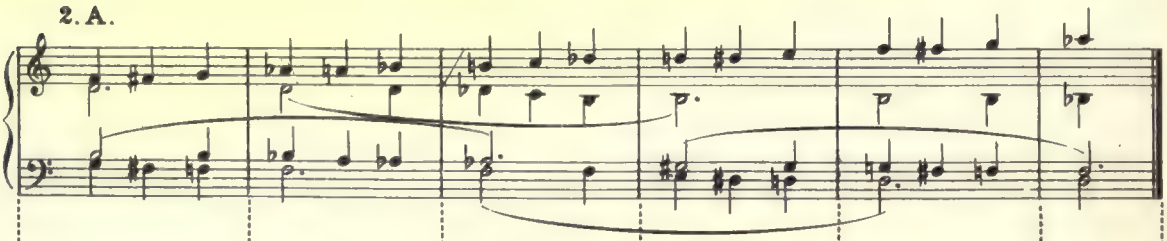
[*Small Third and large Sixth occasionally appear in enharmonic change as augmented Second and diminished Seventh.*]

1. A.

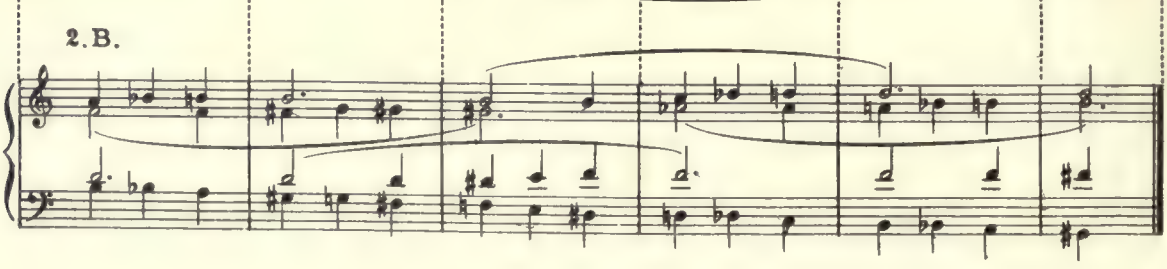


1. B.

2. A.



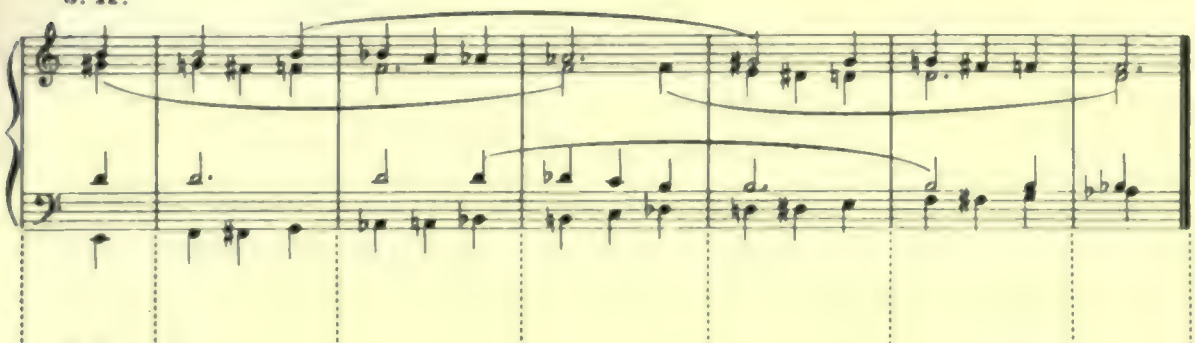
2. B.



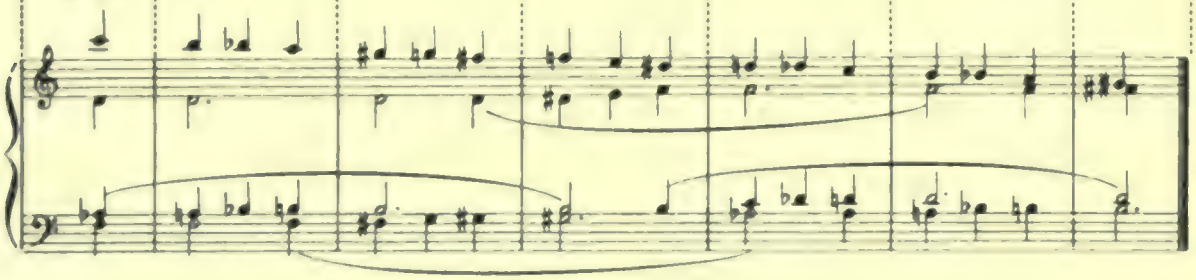
Die folgenden vier Sätze sind die *rückläufige* Umkehrung der vorigen vier Sätze.

The preceding four canons in retrograde *inversion.*

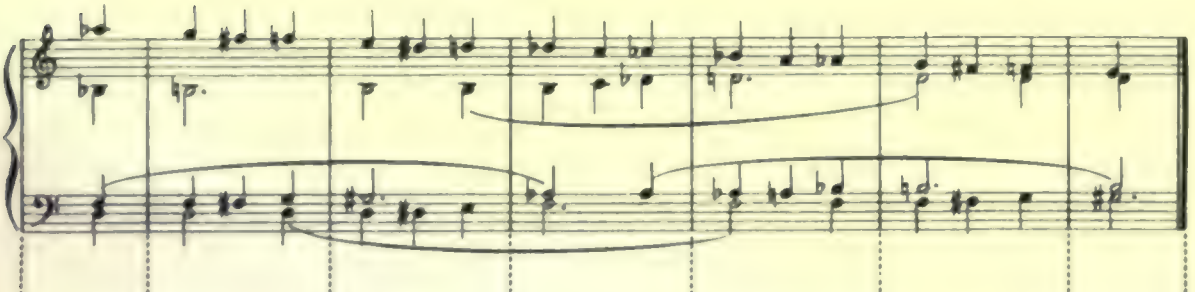
3. A.



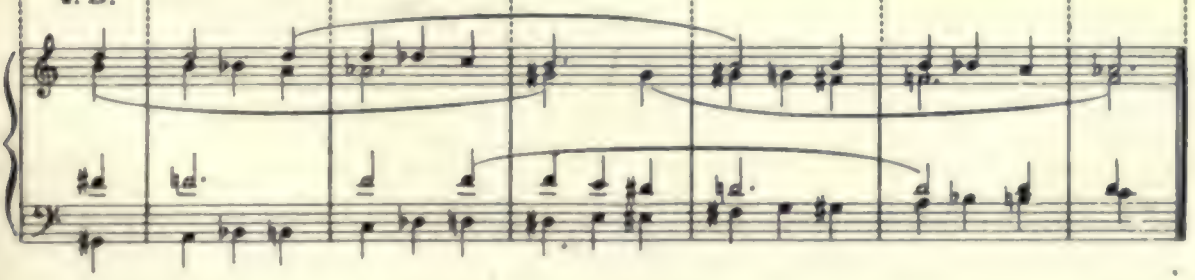
3. B.



4. A.



4. B.



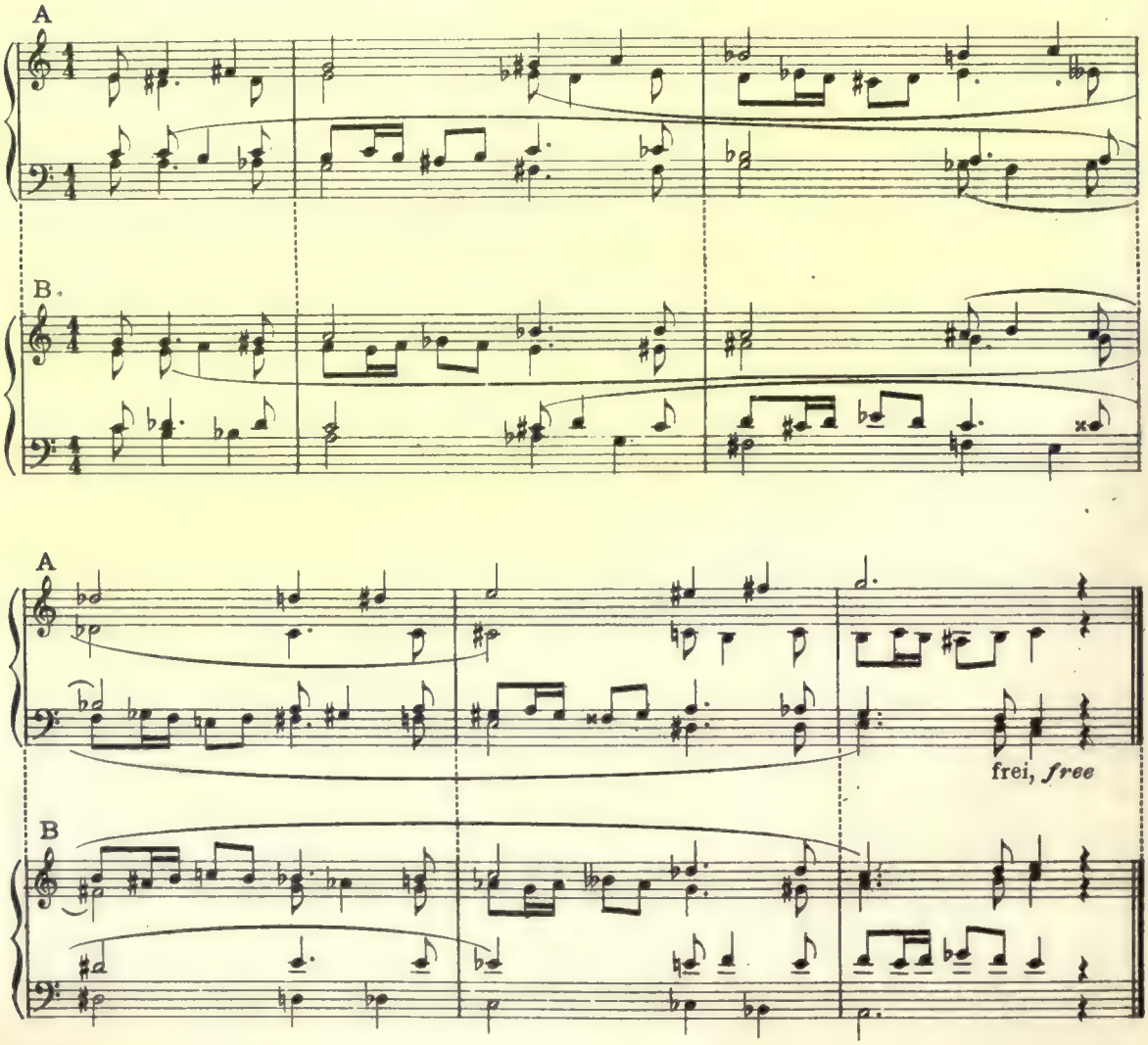
Die vorstehenden vier mit A bezeichneten Sätze enthalten in jedem Takt zweimal denselben Dominant-Septimenaccord mit seiner nächstliegenden enharmonischen Auflösung als Durchgang, oder eine seiner enharmonischen Verwechselungen mit ihrer nächstliegenden Auflösung. In den vier mit B bezeichneten Sätzen ist es ein kleiner Septimenaccord oder eine seiner enharmonischen Verwechselungen. Selbstverständlich können andere Harmonien gewählt werden. Das hier Gegebene dient nur als Beispiel.

Diese kurzen Canons können mittelst Figuration bedeutend erweitert werden. Durch rhythmische Veränderung der Tonleiter lassen sich auch andere Taktarten erzielen, was folgendes Beispiel zeigen möge, in dem bereits Figuration angewandt wird.

The four canons under A contain in every measure a dominant Seventh-chord twice, and of its six enharmonic resolution chords the simplest one passing (that is the one with two tones common to both chords), resp. one of the enharmonic changes of a dominant Seventh-chord and its simplest resolution. In the canons under B a small Seventh-chord takes the place of the dominant chord.

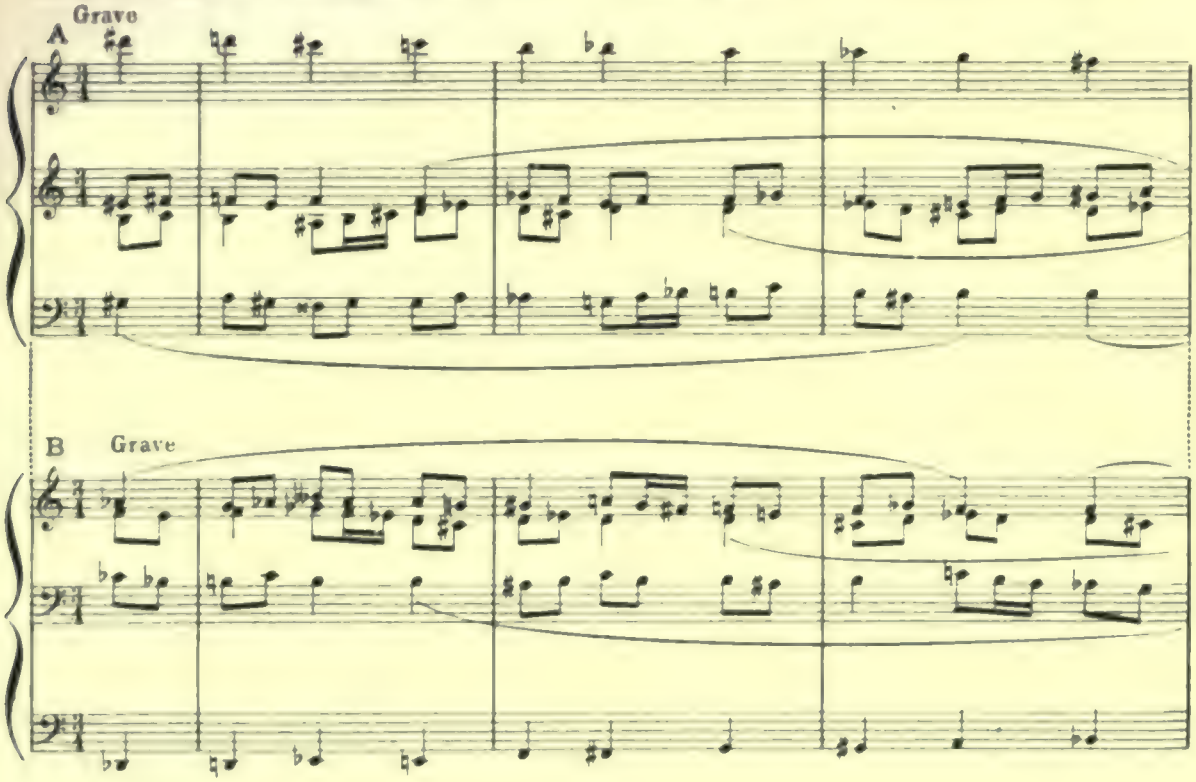
Certainly other chords may be chosen.

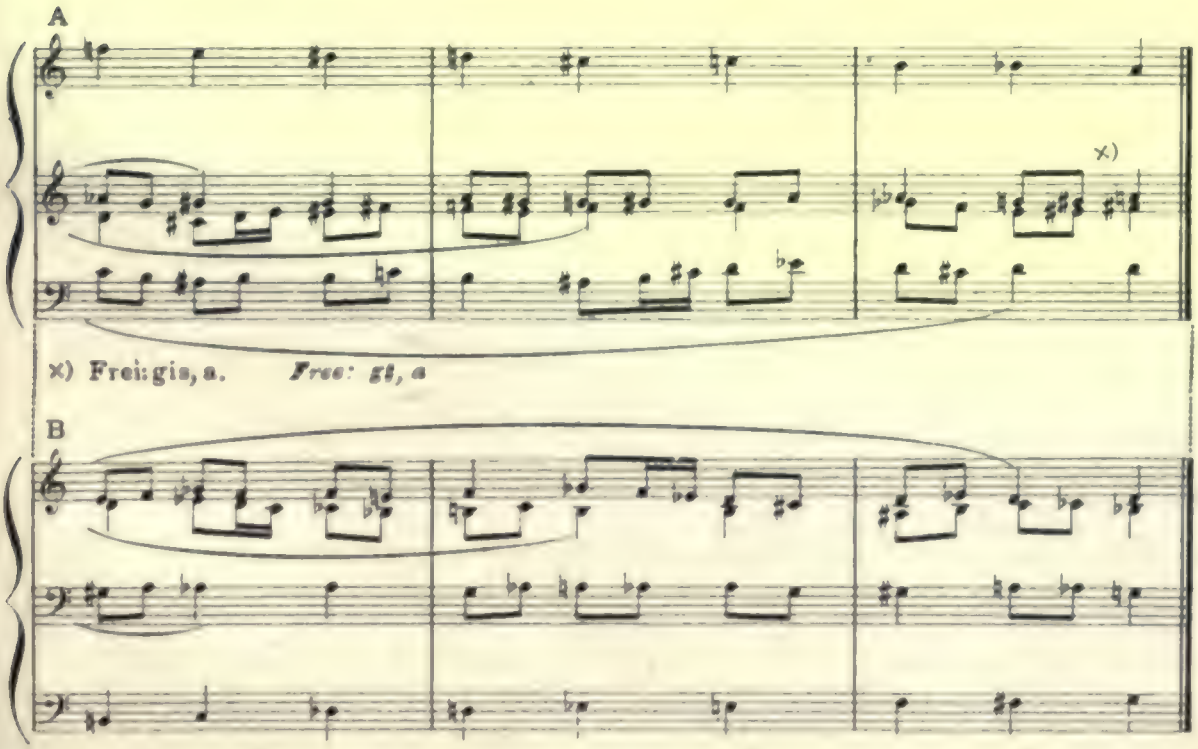
These short canons can be expanded by figuration. Rhythmical alterations of the scale may change the time. See the next two examples.



Noch einige Canons, die aus der chromatischen Tonleiter erwachsen sind.

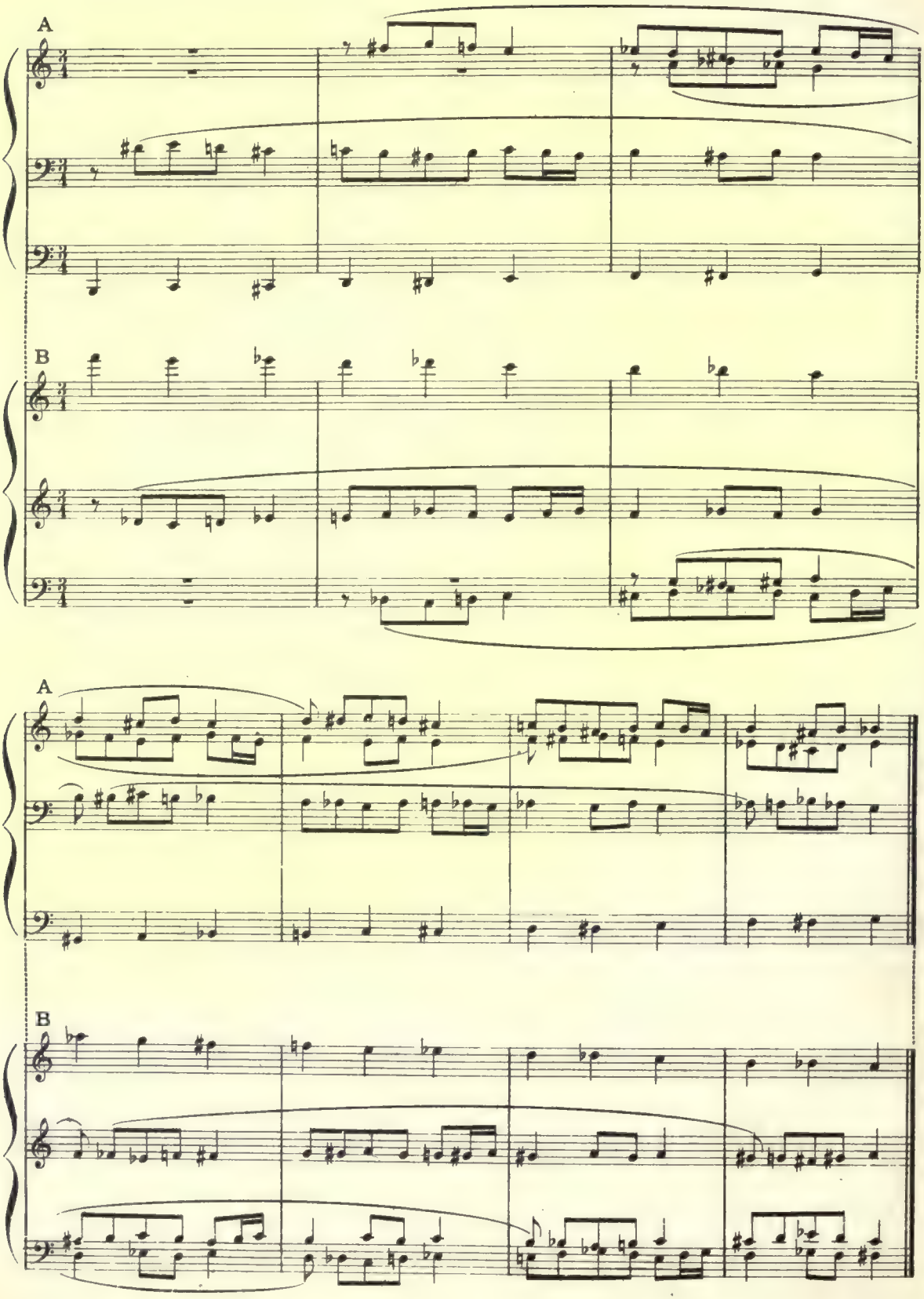
A few more canons founded upon the chromatic scale.





Die Stimmen setzen einzeln ein.

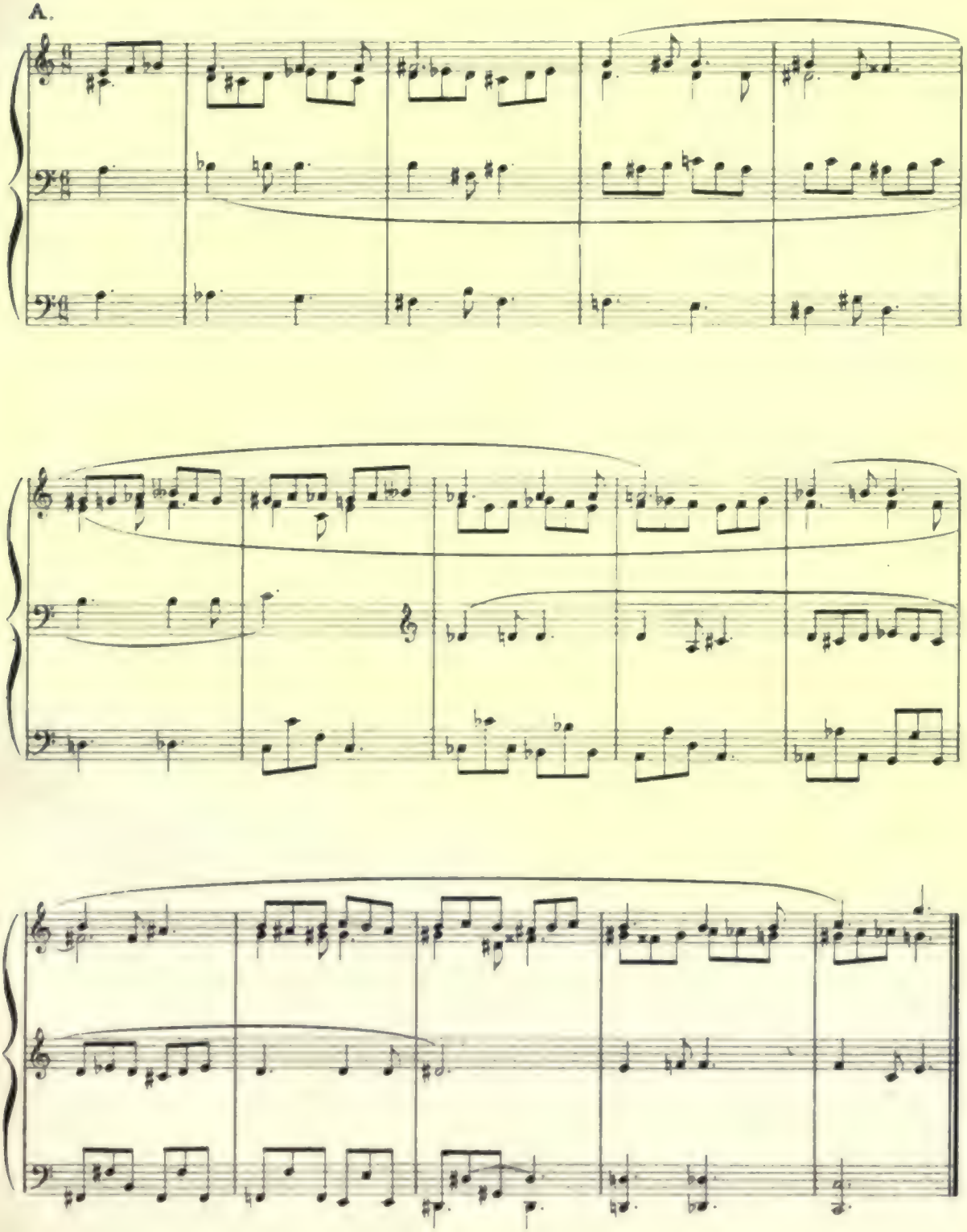
Parts enter after each other



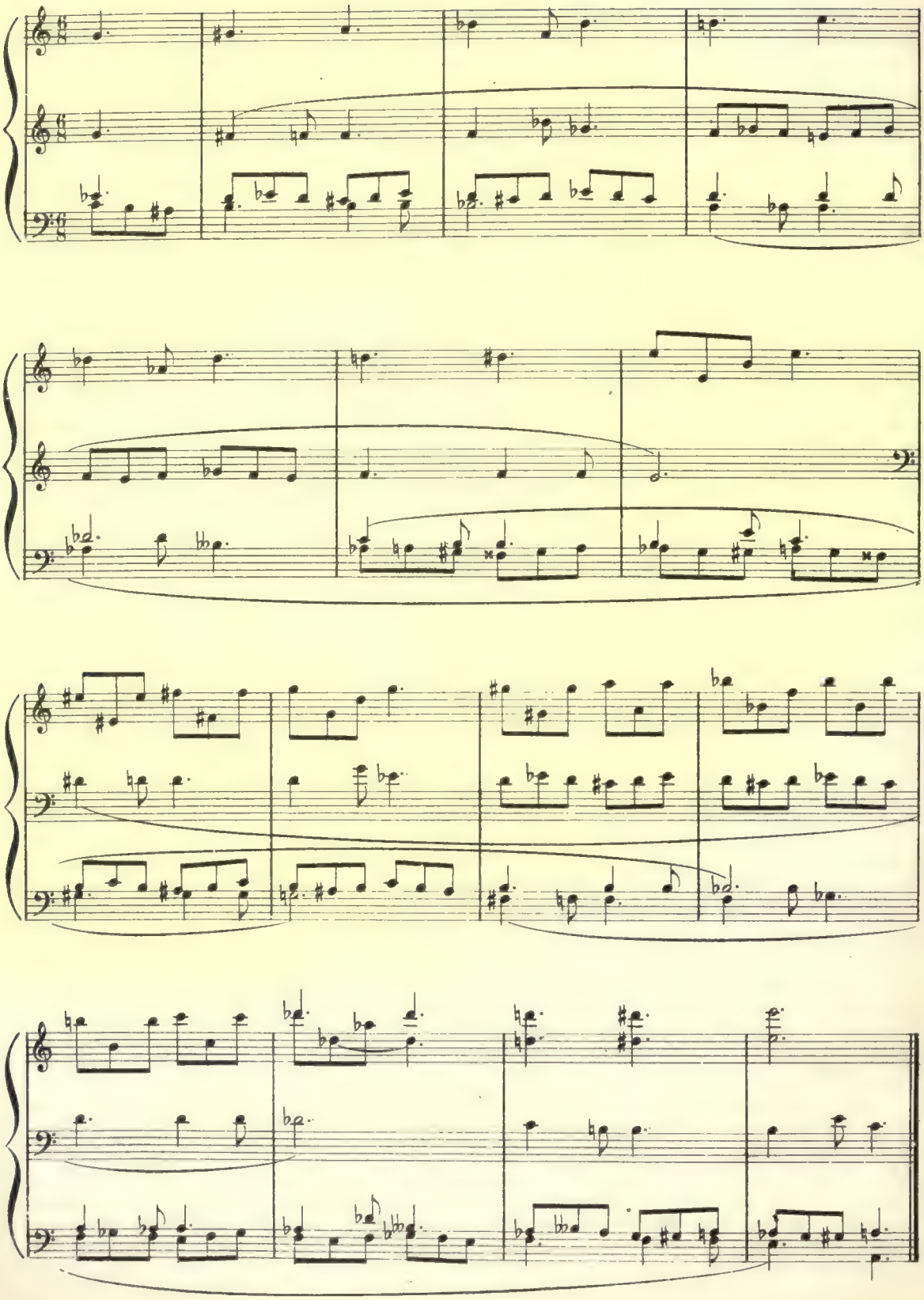
Die nächsten 4 Canons *durchaus chromatisch,* und die Tonleiter rhythmisch verändert.

The following 4 canons are entirely chromatic, *and the scale is rhythmically altered.*

A.

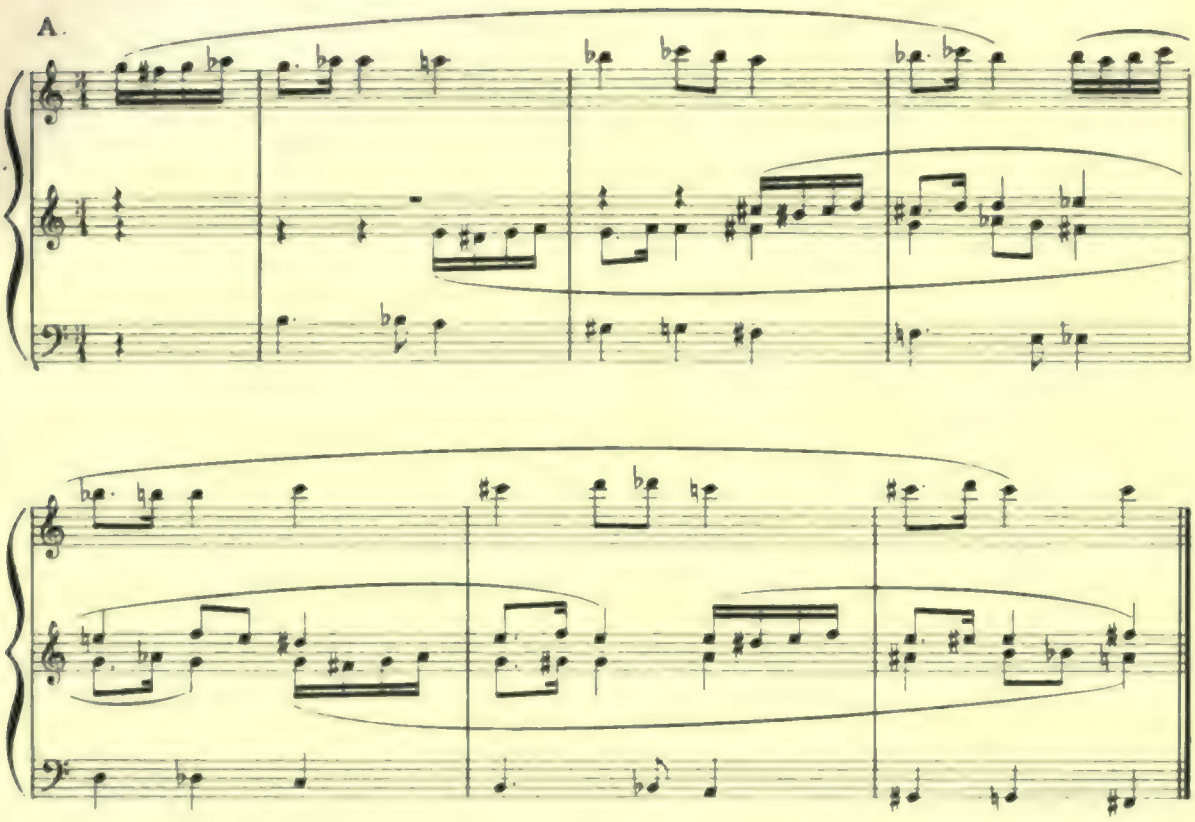


B.

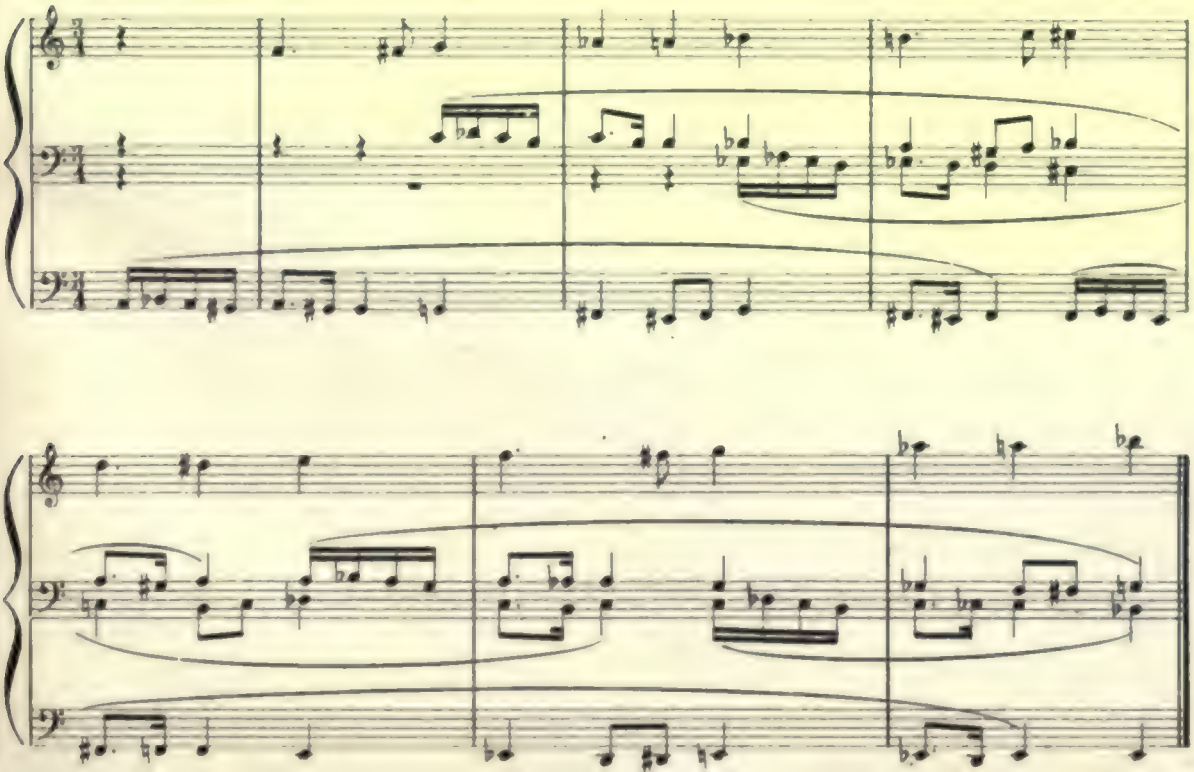


Die Stimmen setzen einzeln ein. *Parts enter after each other.*

A.



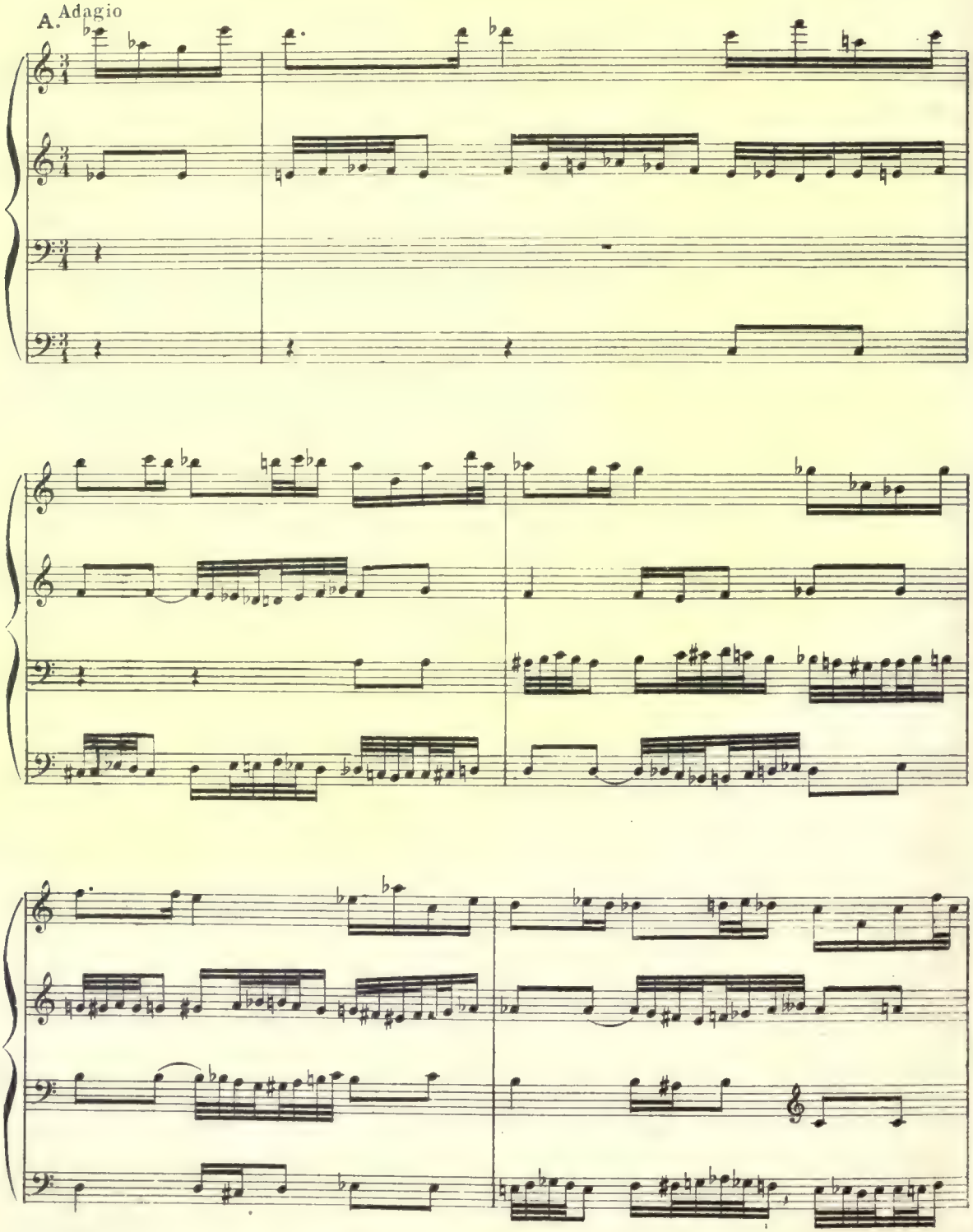
B.

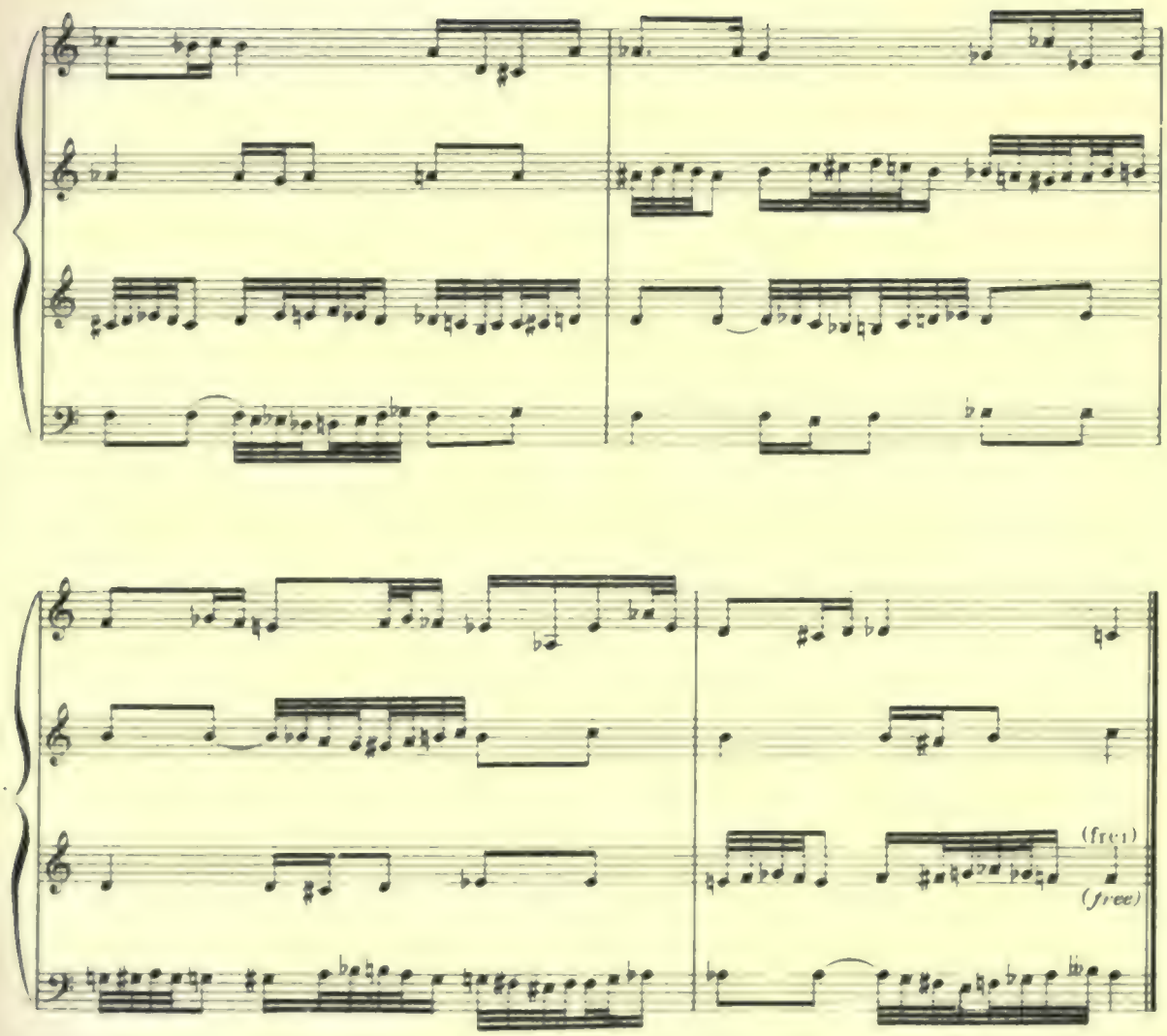


Zwei *dreistimmige Canons* in der kleinen Terz, mit einer Variation der chromatischen Tonleiter als Begleitstimme.

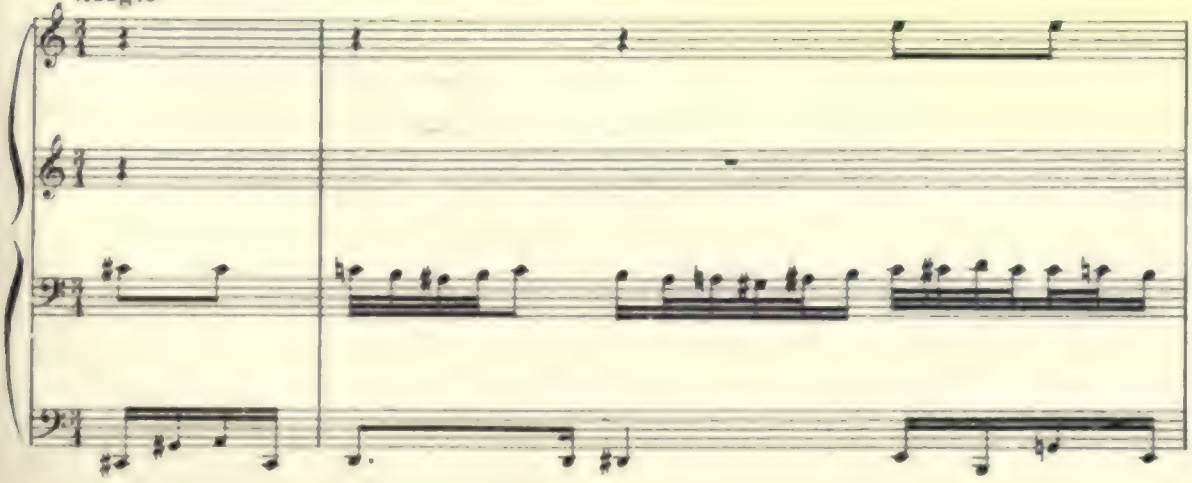
Two three-part Canons *in the small Third. A variation of the chromatic scale as supplementary part.*

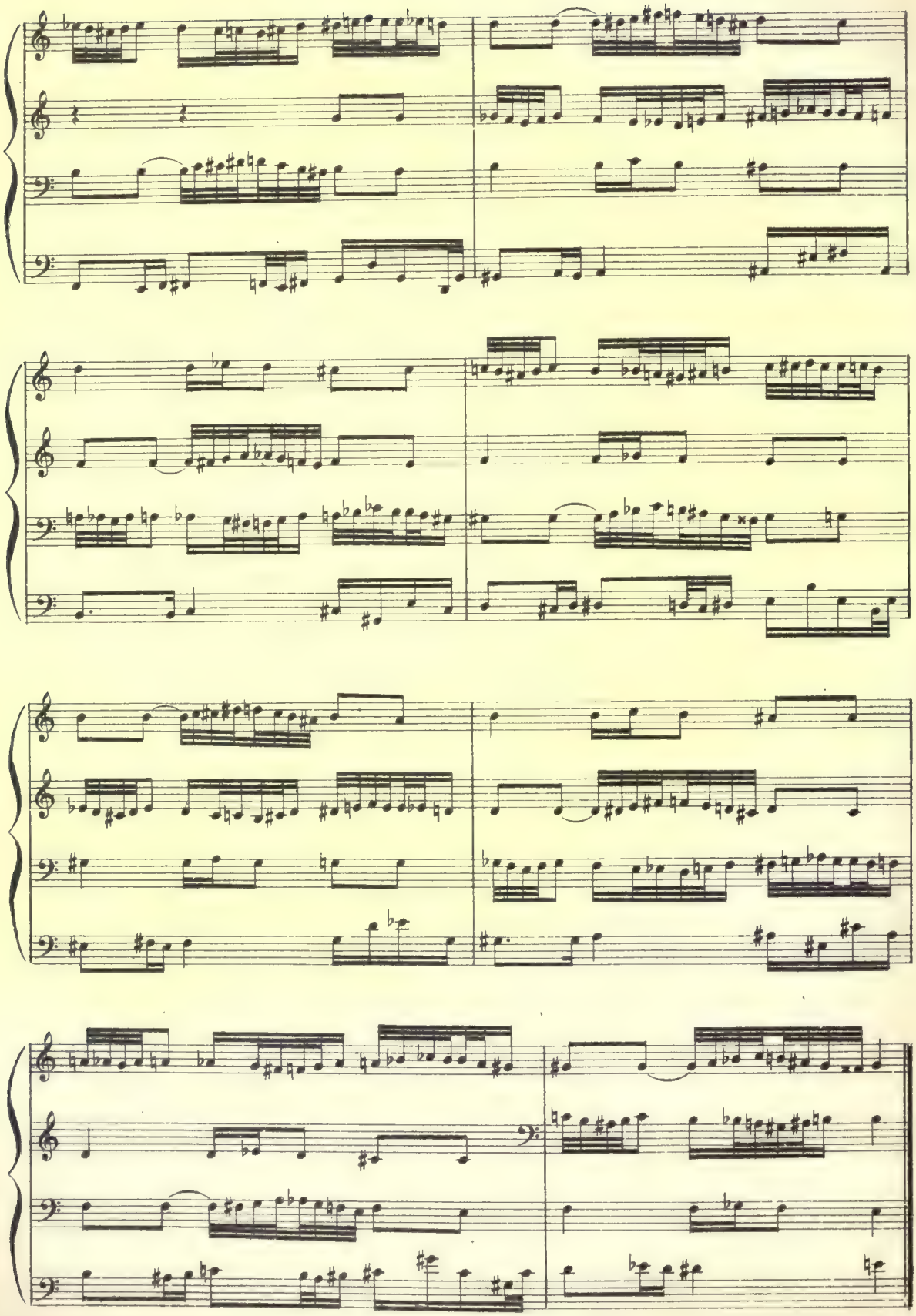
A. Adagio





B. Adagio





Sobald man sich in der Behandlung dieser Canons einigermassen sicher fühlt, kann man versuchen, an die Bildung mehrstimmiger zu gehen ohne Zuhülfenahme der Tonleiter. Die im weiteren gegebenen Canons: zwei vierstimmige, drei fünfstimmige und ein sechsstimmiger, zwei sechsstimmige Doppel-Canons, zwei neunstimmige Tripel-Canons und ein siebenstimmiger, dürften wohl als Beispiele genügen.

As soon as one is capable to master this kind of canons, one should try to compose canons of more than three parts, and without the aid of the chromatic scale. The following collection of canons: two of four parts, three of five, and one of six parts, two six-part Double-canons, two nine-part Triple-canons, and one of seven parts, may serve as examples.

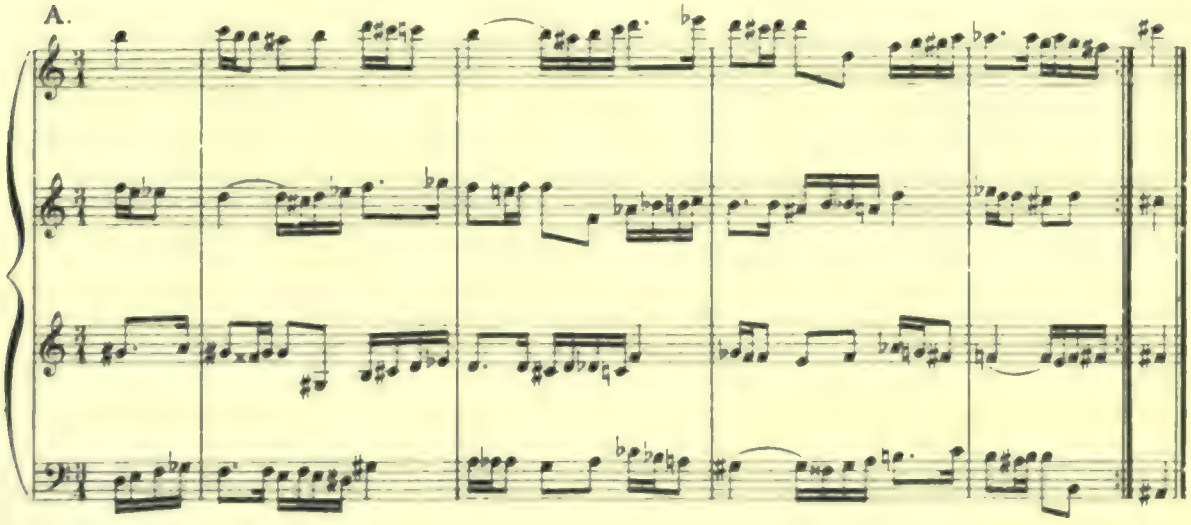
Zwei *vierstimmige Canons* in der kleinen Terz.

Two four-part canons *in the small Third.*

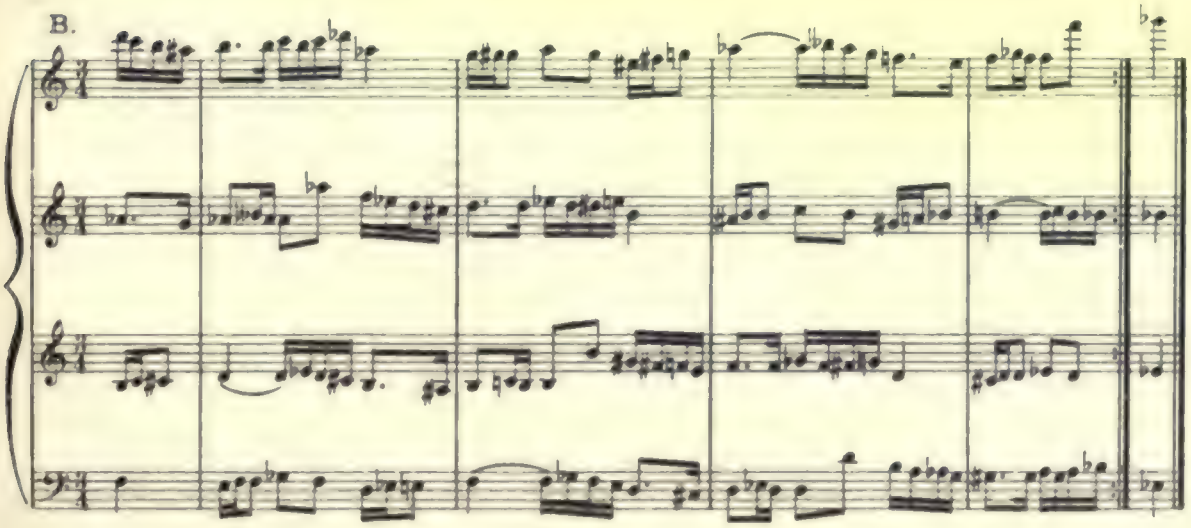
Bei Canons dieser Art tritt die Wiederholung des Themas auf gleicher Stufe in derselben Stimme ein.

In canons of this kind the repetition of the theme occurs on the same degree in the same part.

A.

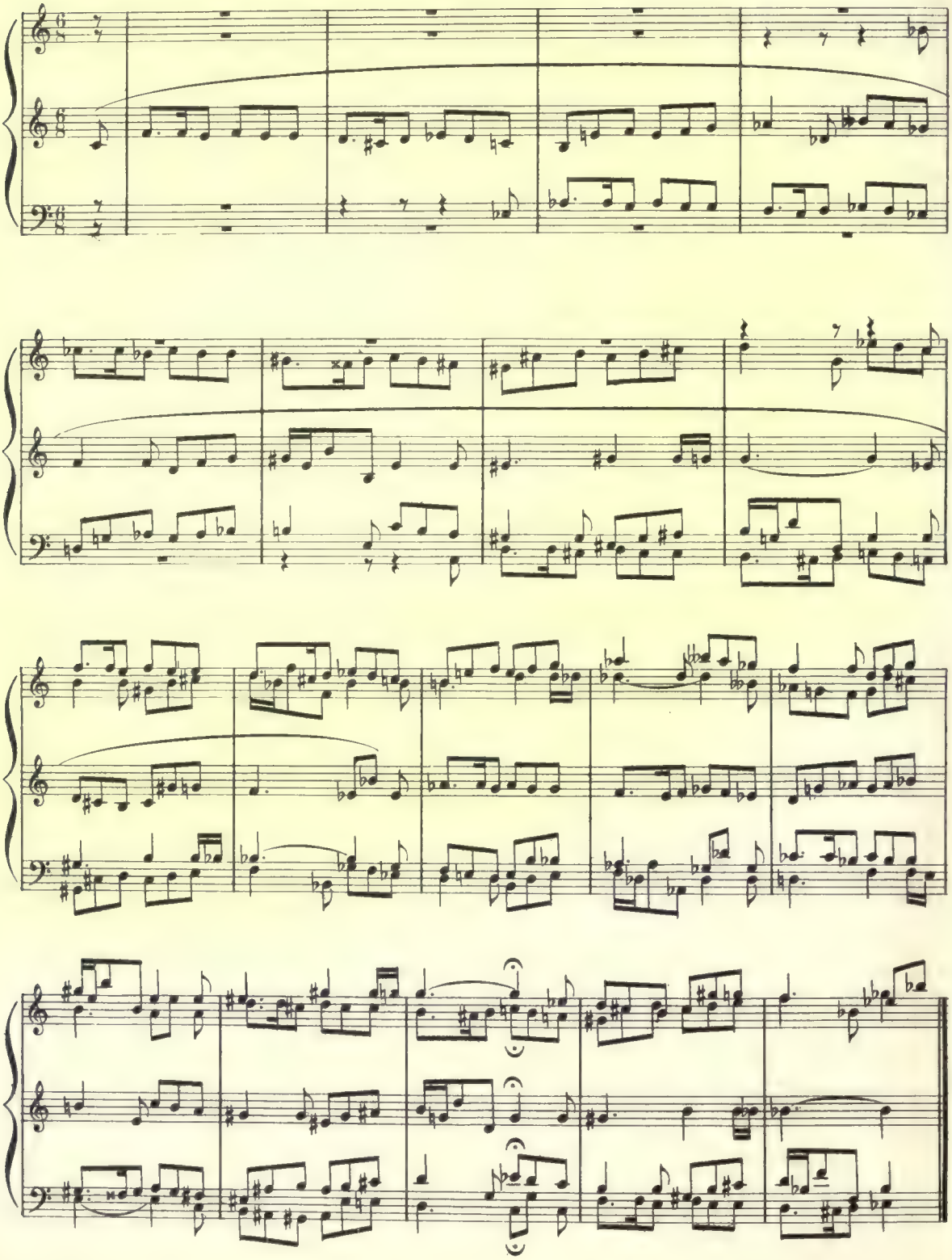


B.



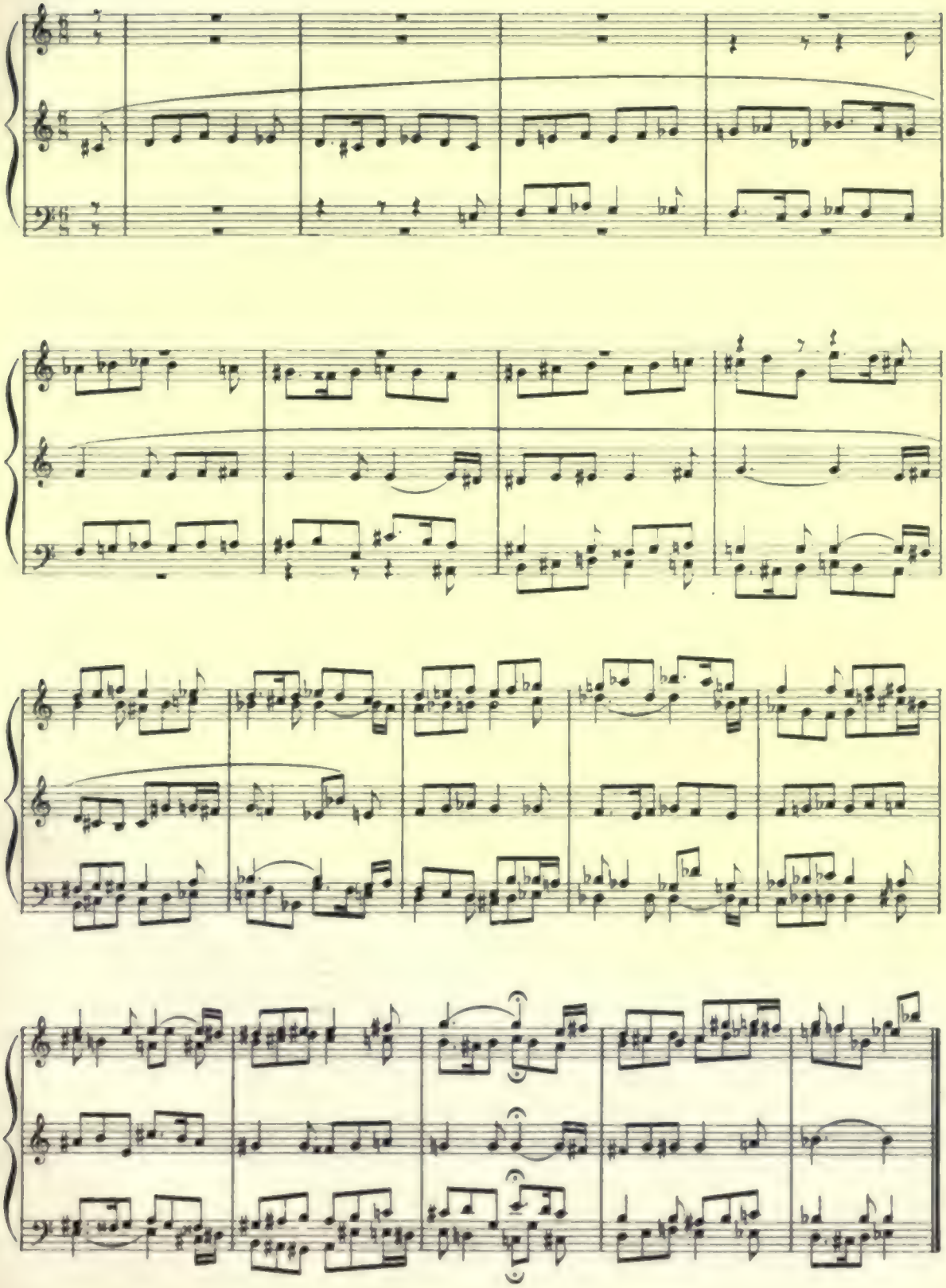
Fünfstimmiger Canon in der kleinen Terz.
Thema von 10 Takten.

Five-part canon *in the small Third*
The theme is 10 measures long



Variation des vorigen Canons.

A variation of the same.

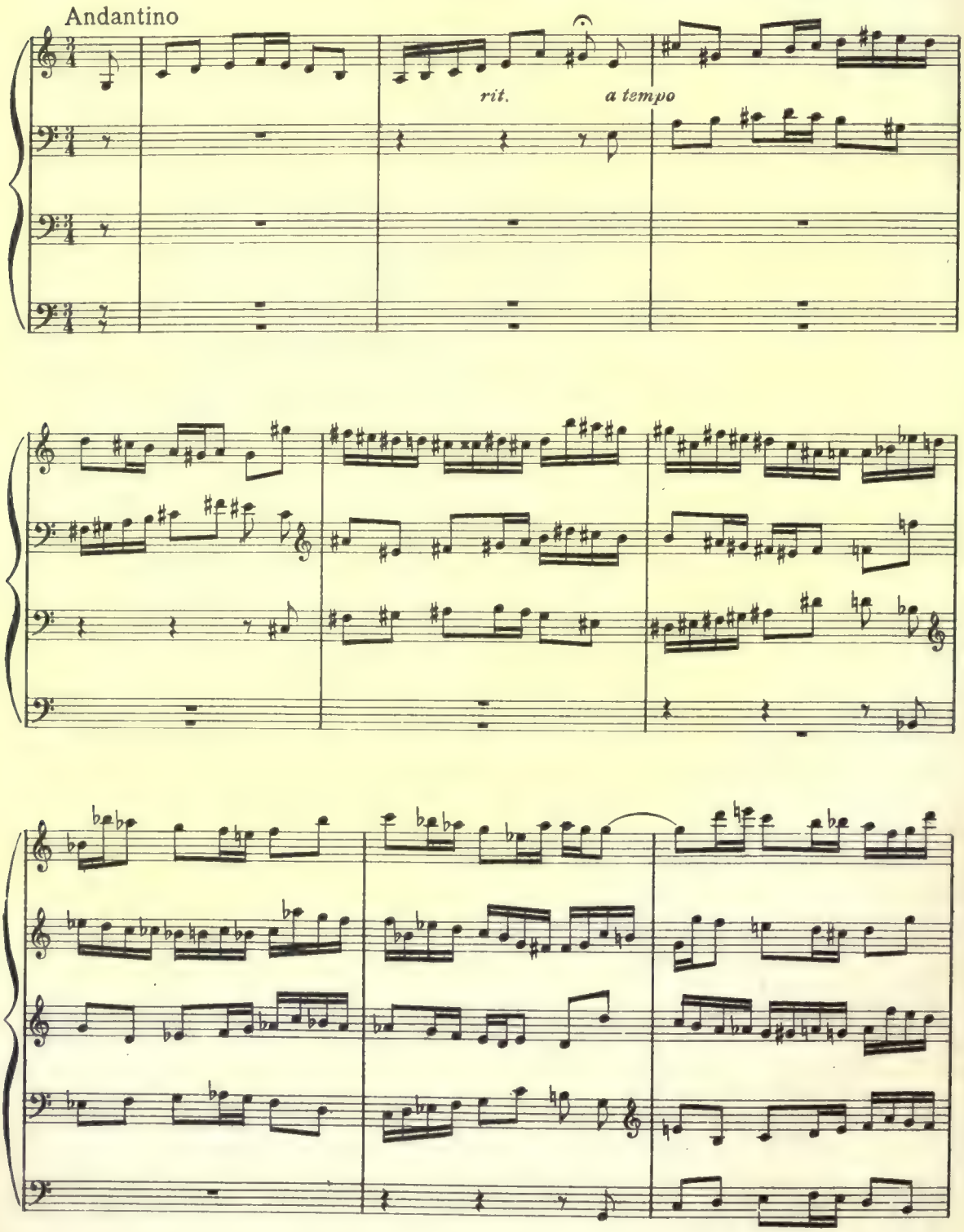


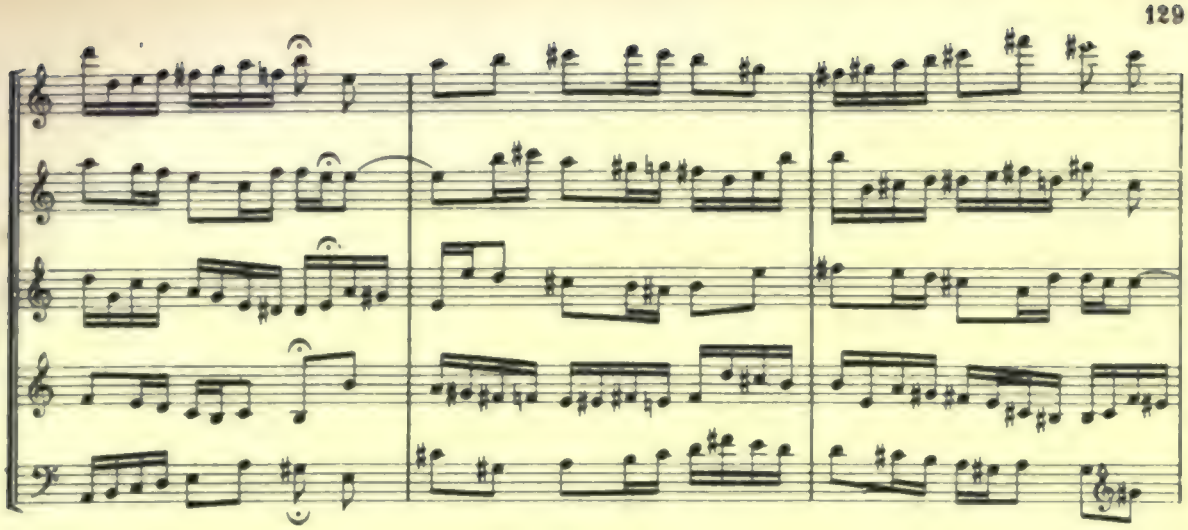
Fünf- oder sechsstimmiger Canon in der grossen Sexte (kleinen Unterterz).

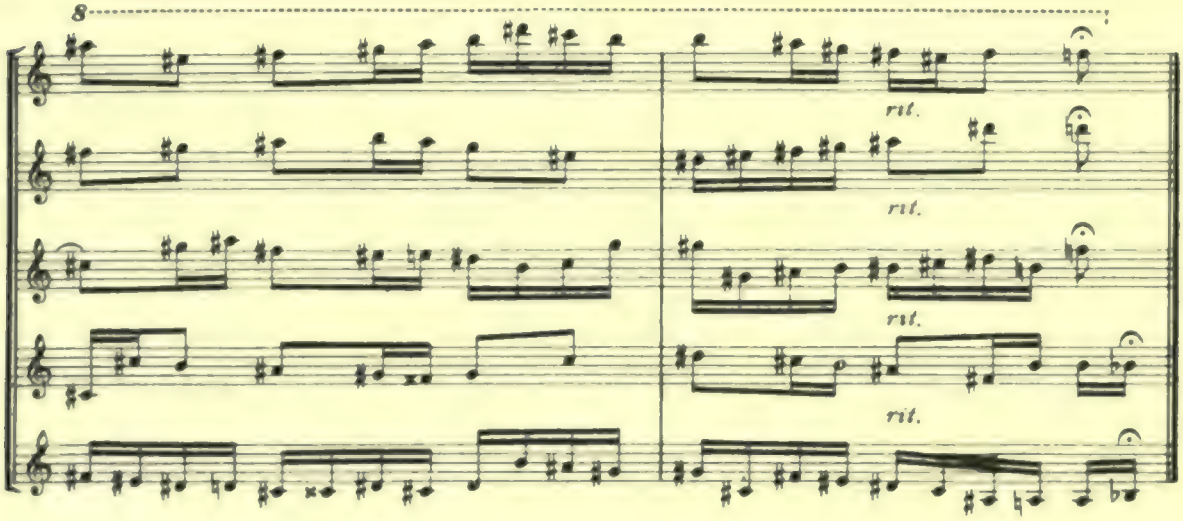
Die ersten zwei Takte des Themas sind ein Fugenthema von Otterström.

Five- or six-part canon *in the large Sixth (small lower Third).*

The first two measures of the theme are the theme of a fugue by Otterström.

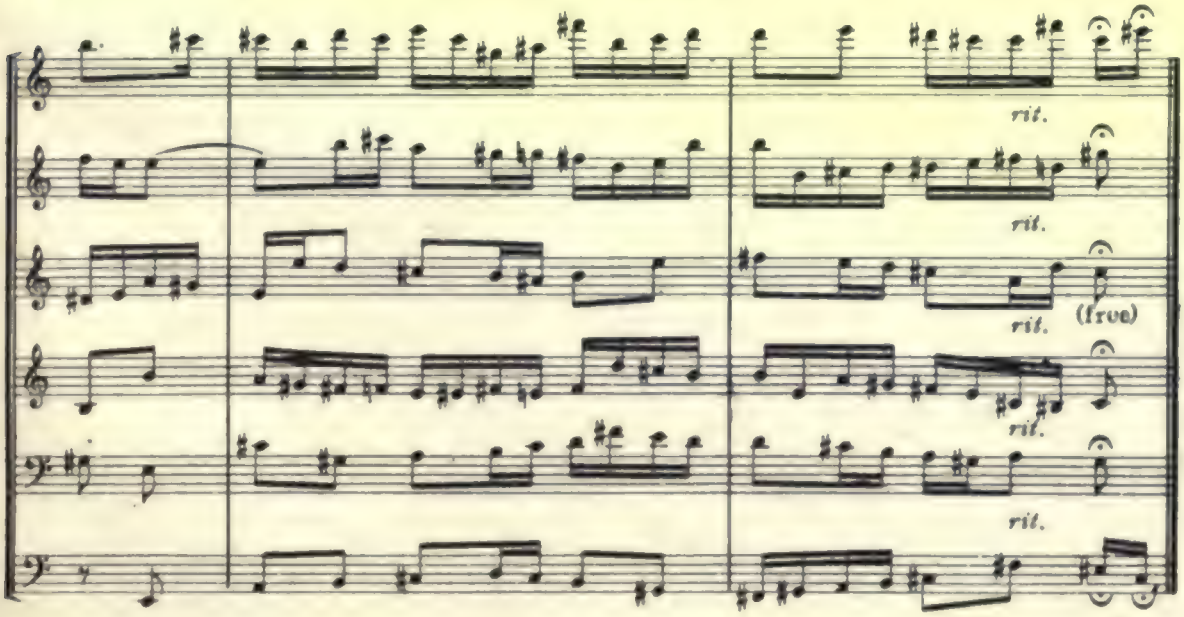






Oder 6 stimmig vom letzten ⅛ des 10 Taktes an.

Or of 6 parts beginning at the last ⅛ of the 10th measure.



Zwei *neunstimmige Tripel-Canons* in der kleinen Terz

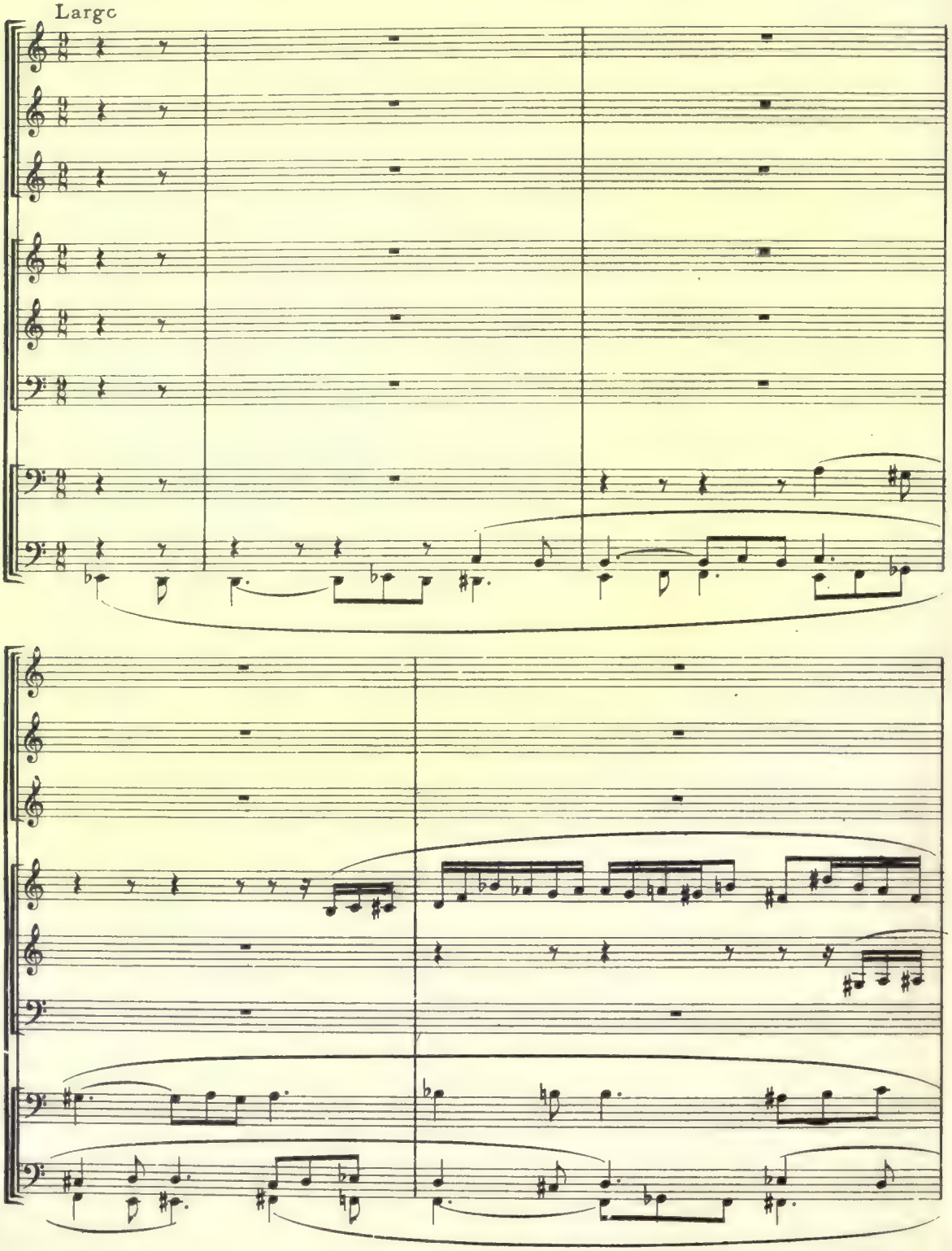
Jeder Canon ist dreitaktig und bewegt sich aufwärts. Der untere Canon ist chromatisch.

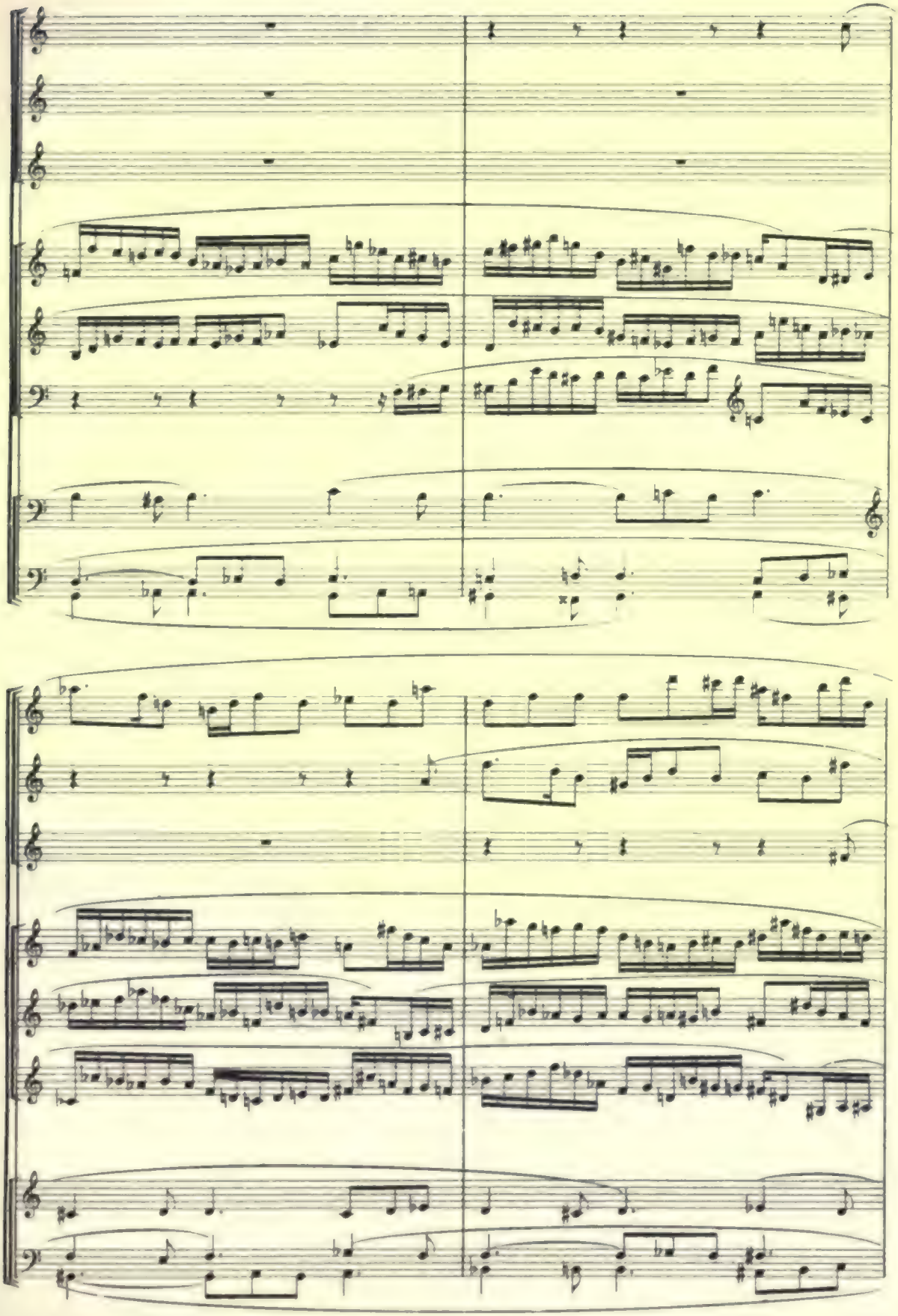
Der mittlere und der untere Canon bilden zusammen einen selbstständigen Doppelcanon.

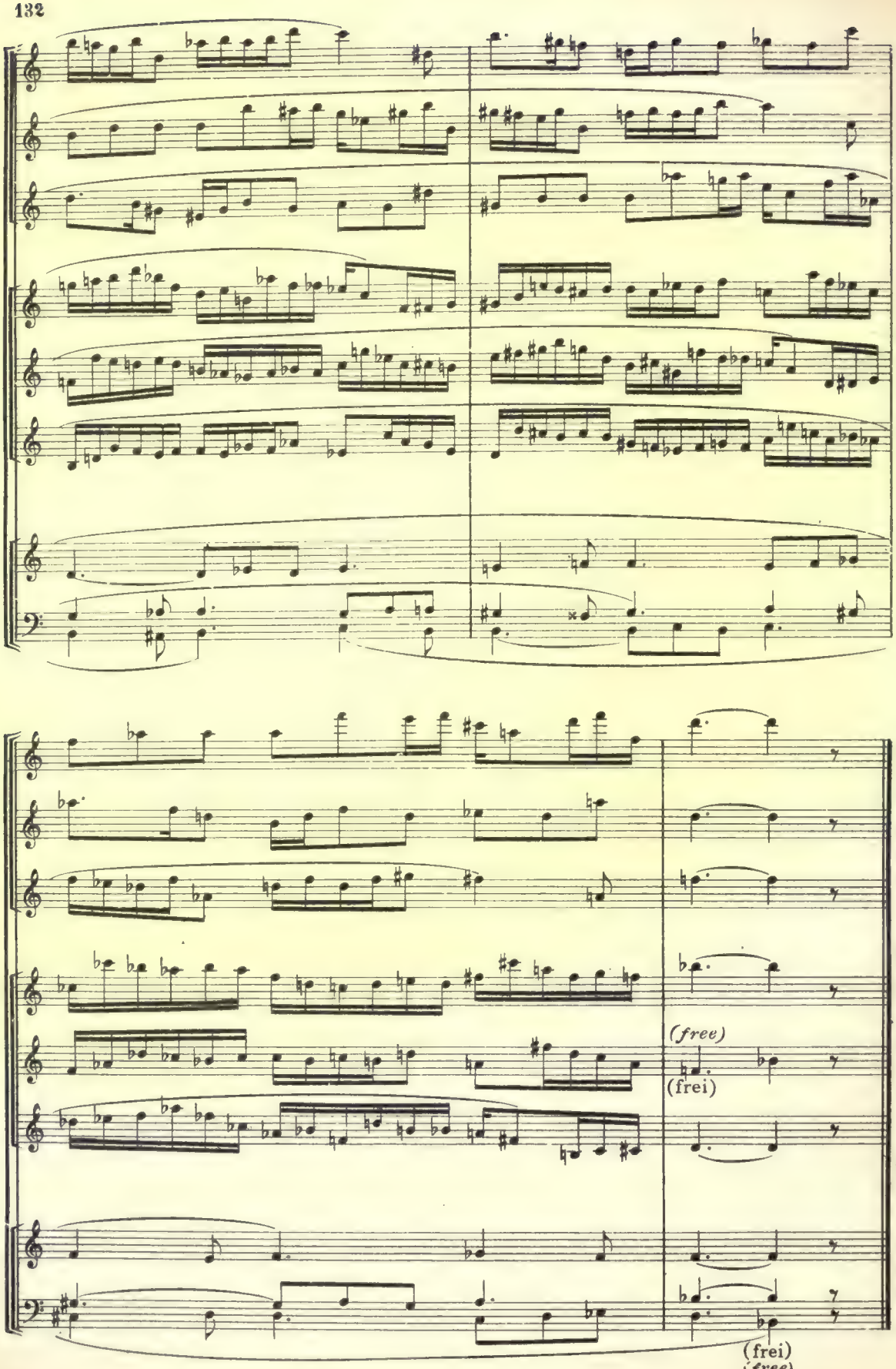
Two nine-part Triple-Canons *in the small Third*

Each of the three-part canons is three-measured and ascends. The lower canon is chromatic.

The lower and the inner canon together can be considered as an independent double-canon of six parts.

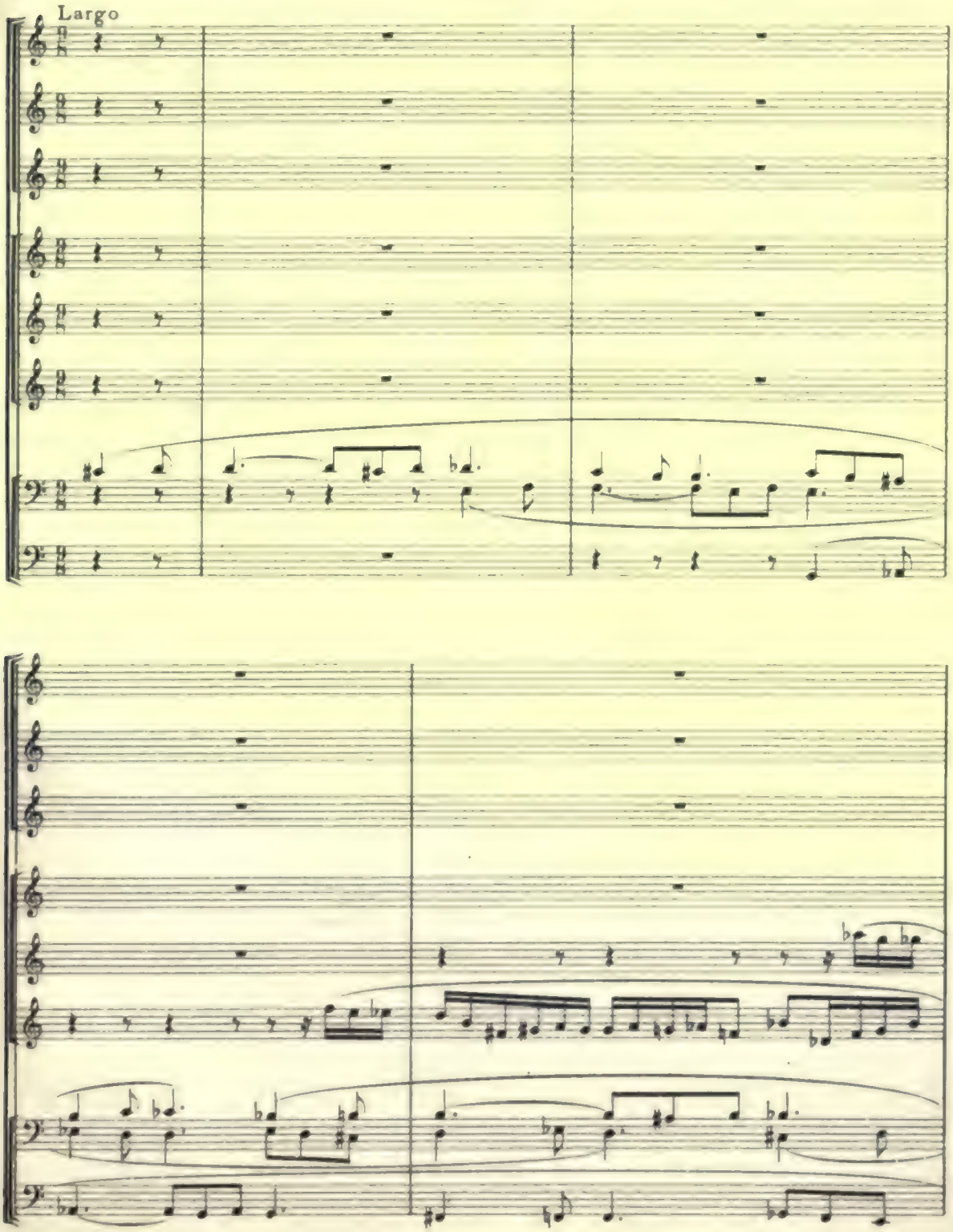


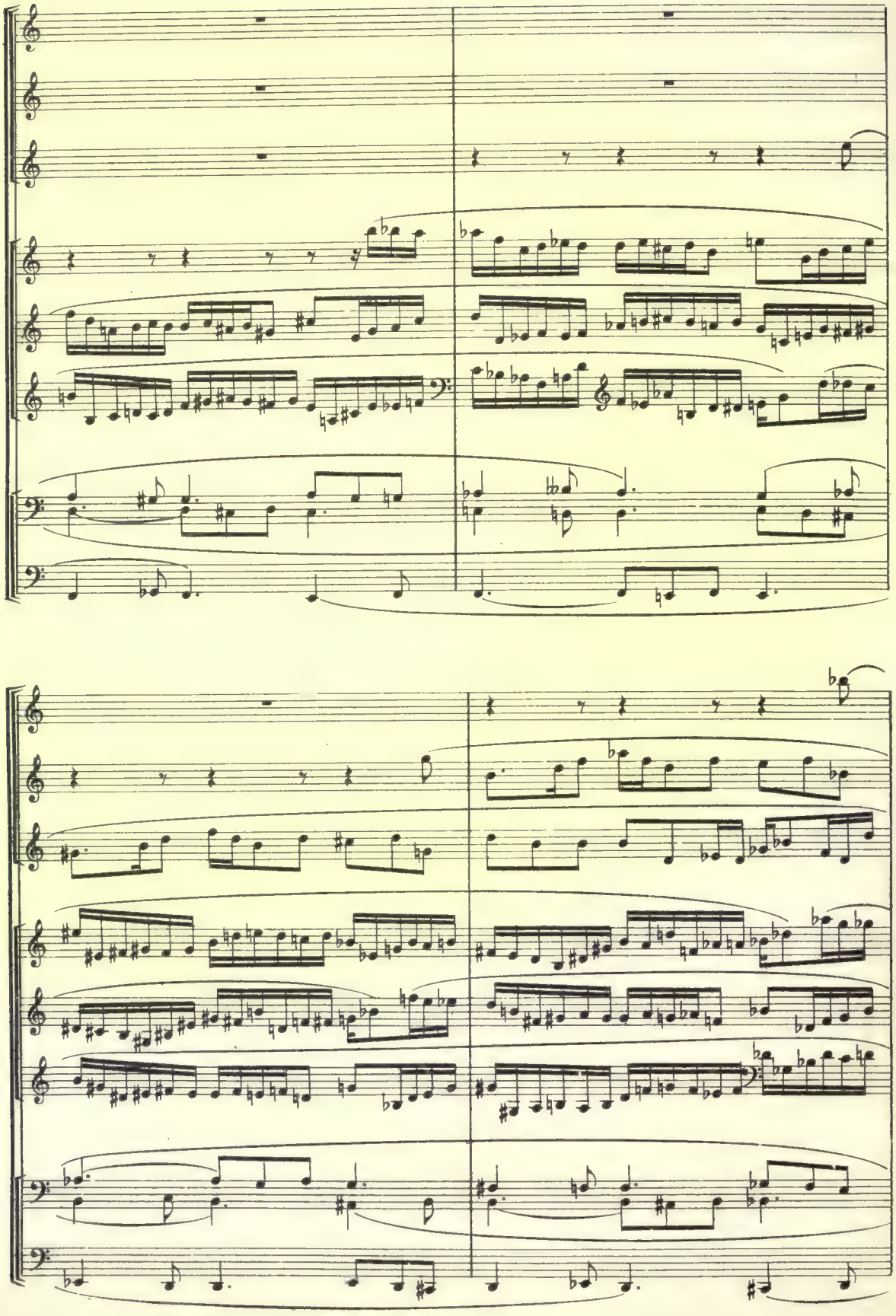


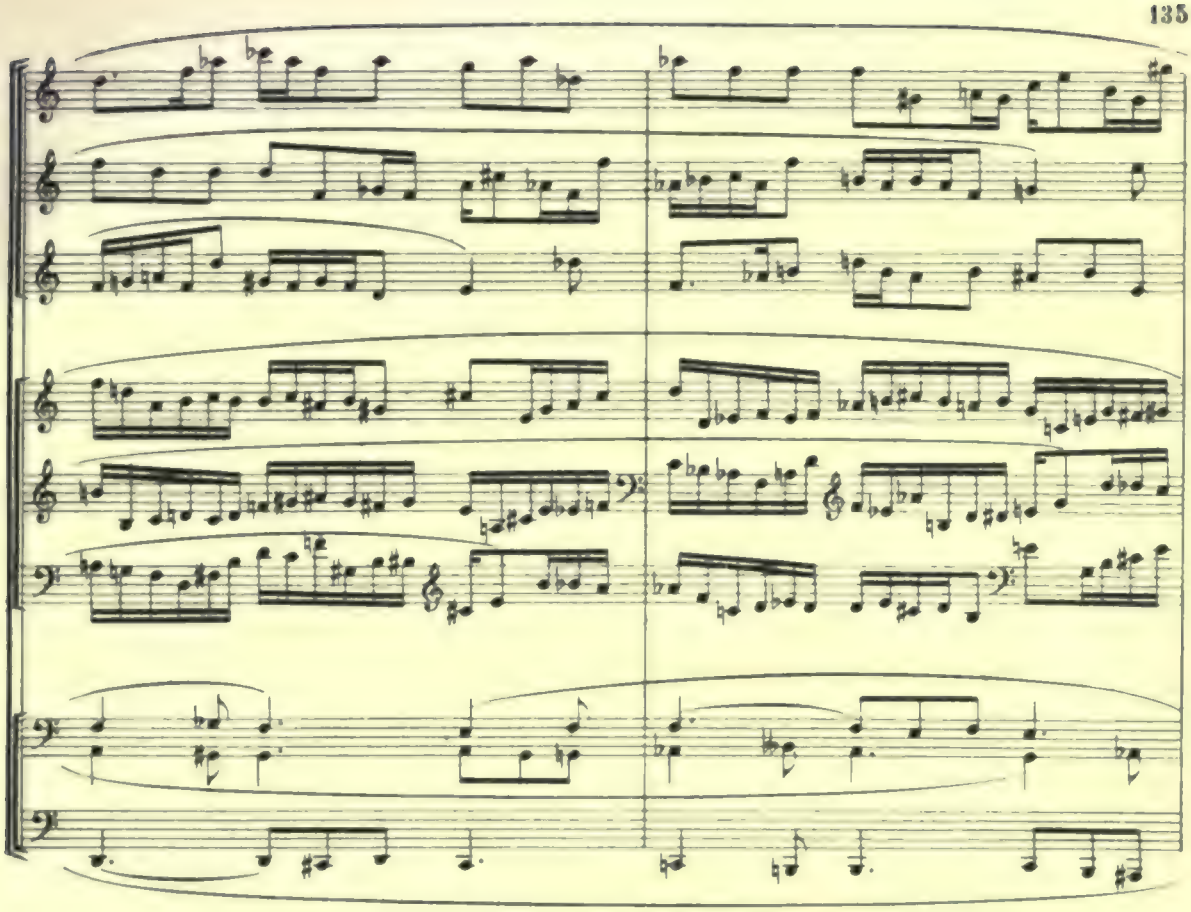

(free)
(frei)
(frei)
(free)

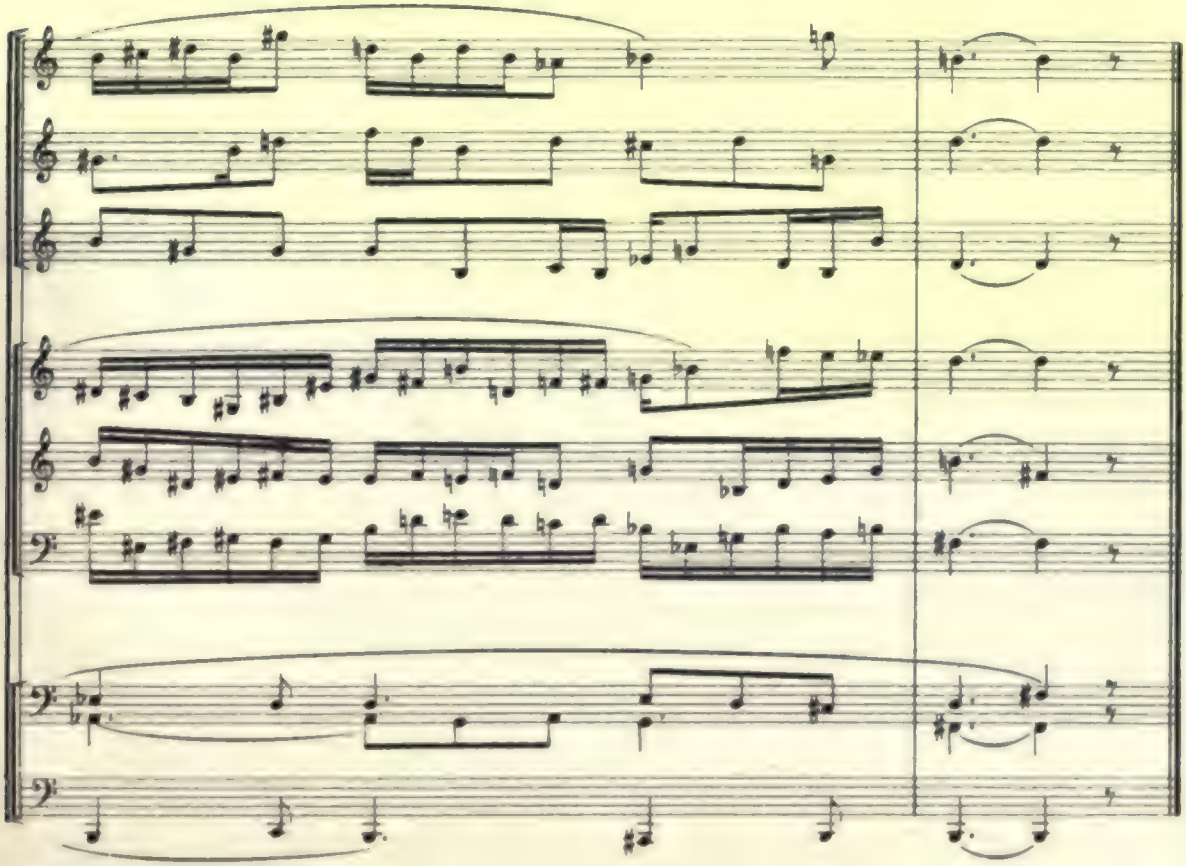
In der hier folgenden symmetrischen Umkehrung ist aus rhythmischen Gründen die Anordnung der Canons beibehalten worden. Der mittlere wäre so wie so der mittlere geblieben, und der untere behält am besten seinen Platz wegen der längeren Noten und des ruhigeren Ganges.

In the following symmetrical inversion the arrangement of the three canons as lower, inner, and upper canon is the same as in the original formation. Regarding the rule, the upper and the lower canon must be exchanged, but the lower canon with its sustained notes is a much better base than the upper canon.









Siebenstimmiger Tripel-Canon
in der grossen Sexte oder
kleinen Unterterz

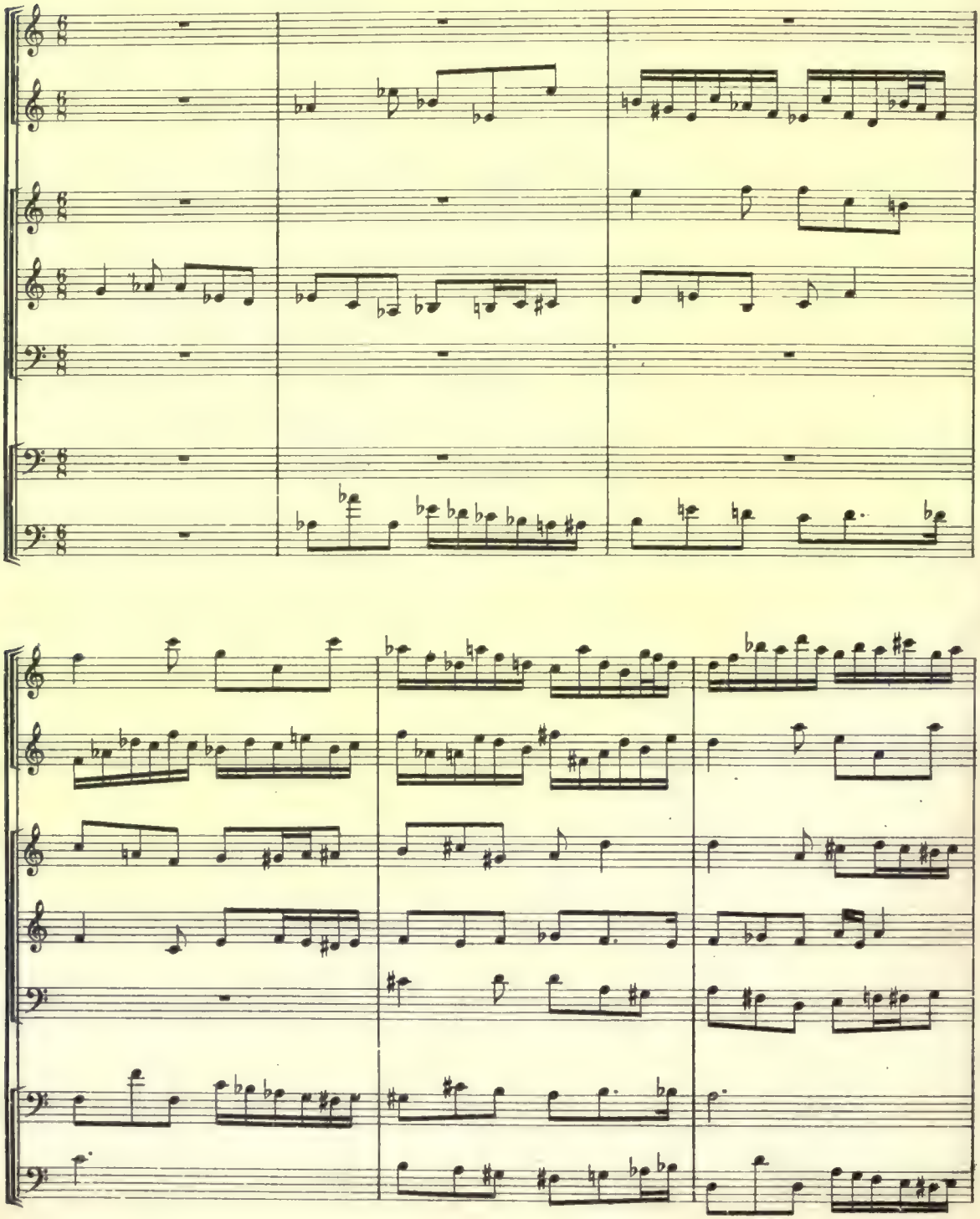
Der mittlere Canon ist sechstaktig, die beiden anderen sind viertaktig.

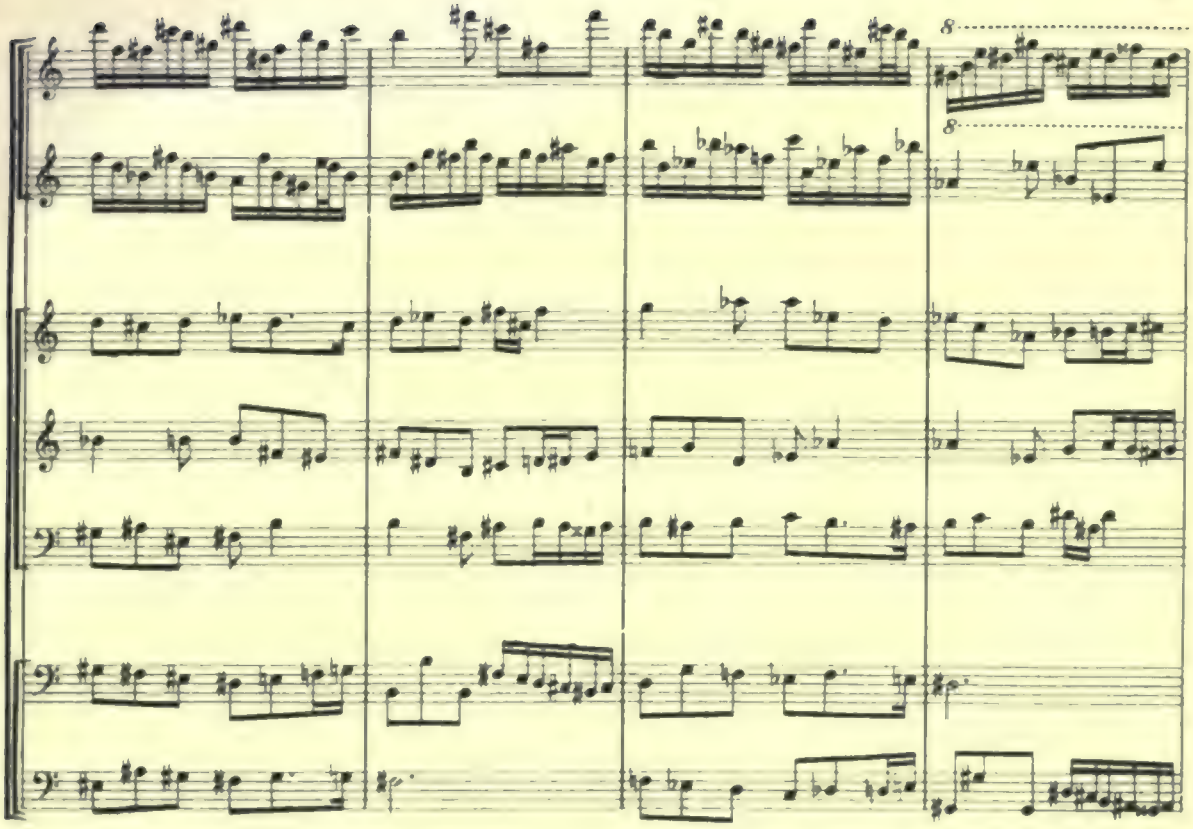
Die beiden **oberen** Canons bewegen sich aufwärts, der untere steigt abwärts.

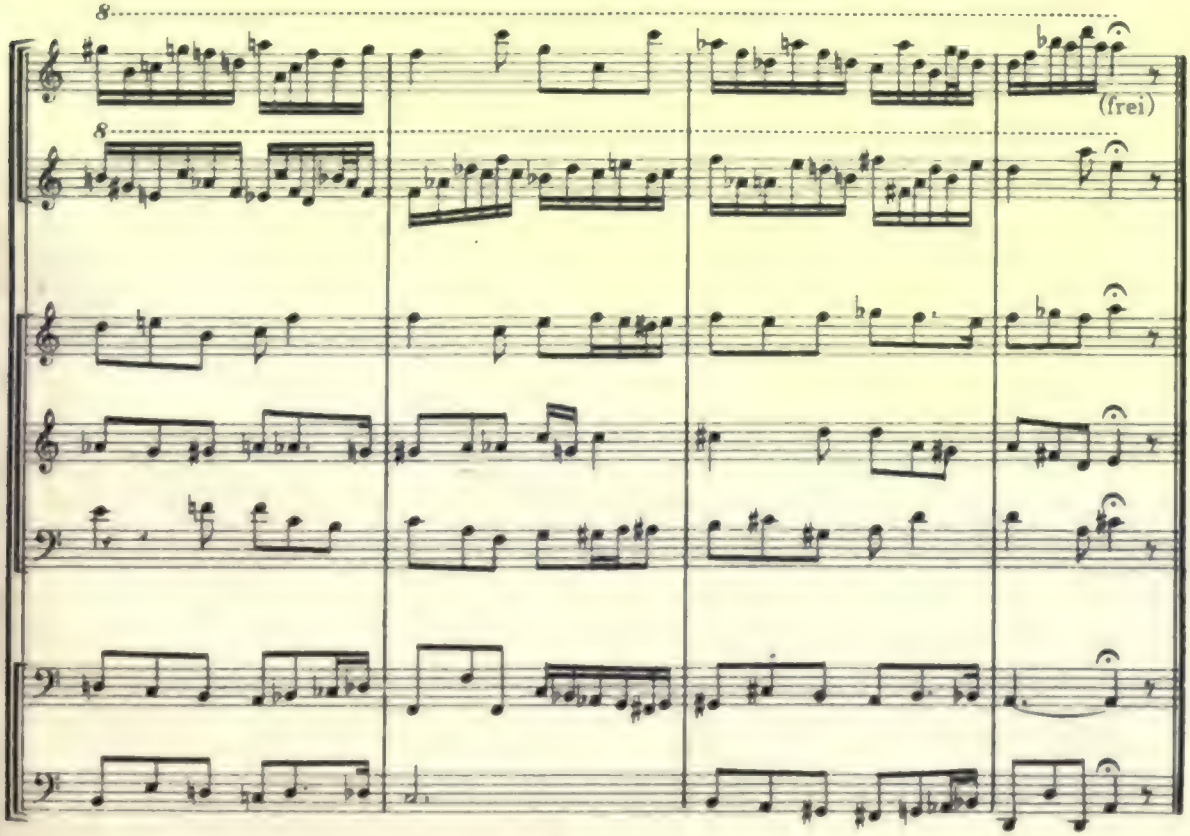
Seven-part Triple-Canon
in the large Sixth or
small lower Third

The inner canon is six-measured, the outer canons are four-measured.

The two upper canons ascend, the lower canon descends.






(frei)

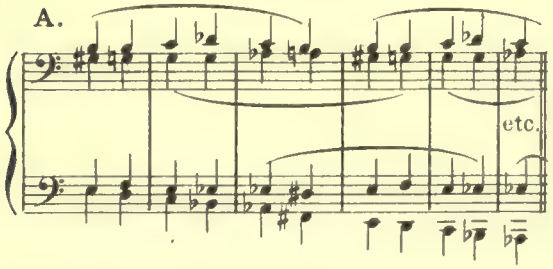
Canons in der grossen Terz und kleinen Sexte

Wird die ganztonige Tonleiter in Gruppen von zwei Noten gleichmässig harmonisirt, und bleibt die Stimmführung in den einzelnen Gruppen dieselbe, so erhält man, vierstimmigen Satz vorausgesetzt, *dreistimmige Canons*, und zwar in der grossen Terz oder kleinen Sexte, da die Gruppen eine grosse Terz nach oben oder unten auseinander liegen. (An die Stelle dieser beiden Intervalle treten gelegentlich verminderte Quarte oder übermässige Quinte.)

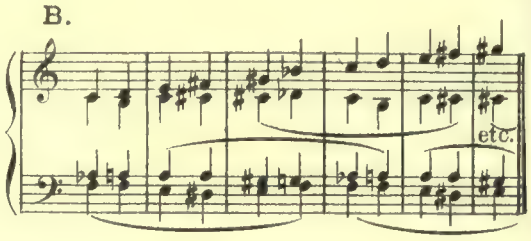
Canons in the large Third and small Sixth

If the whole-tone scale in groups of two notes is uniformly harmonized, and if the progression of parts in these groups remains the same, then, in four-part setting, three-part canons in the large Third or small Sixth are the result, because the groups and their harmonization are a large Third apart. (Occasionally diminished Fourths and augmented Fifths will be seen instead of large Thirds and small Sixths.)

A.



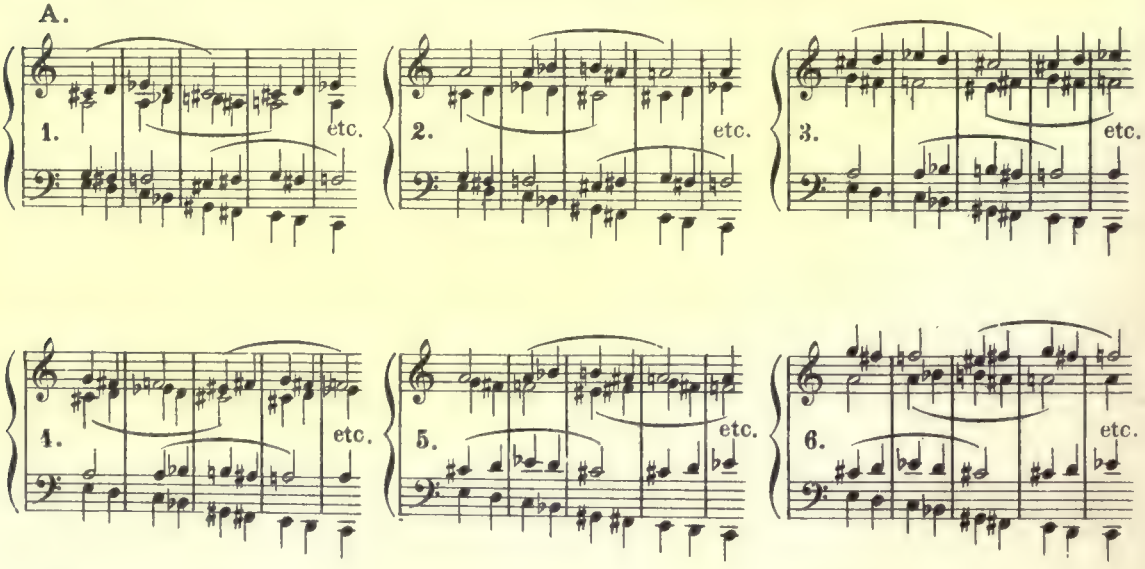
B.



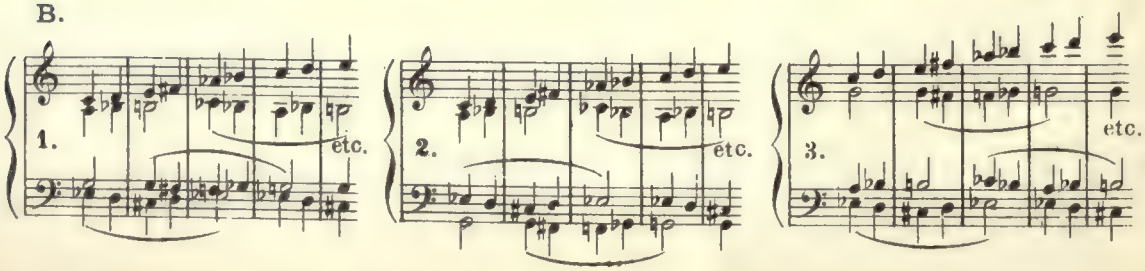
Es empfiehlt sich, Entwürfe im doppelten Contrapunkt auszuarbeiten, d. h. die Stimmen auszutauschen. Das ergibt für einen dreistimmigen Canon sechs Möglichkeiten, wie im Folgenden gezeigt wird.

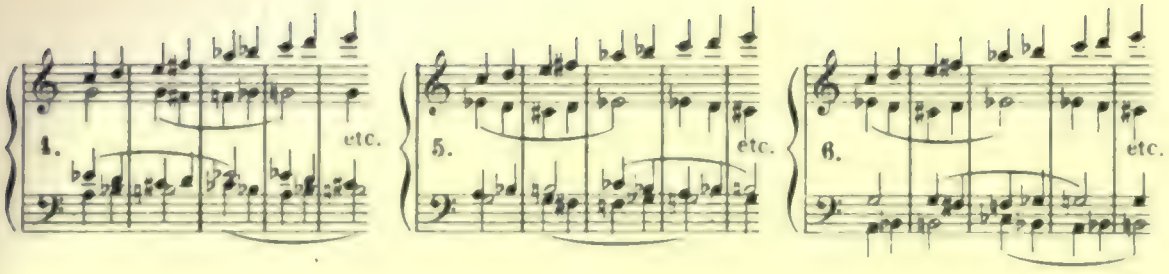
As a rule, sketches should be carried out in double-counterpoint as is shown in the following examples. If the scale remains fixed to a certain part, the other three parts can be exchanged in six different ways.

A.



B.



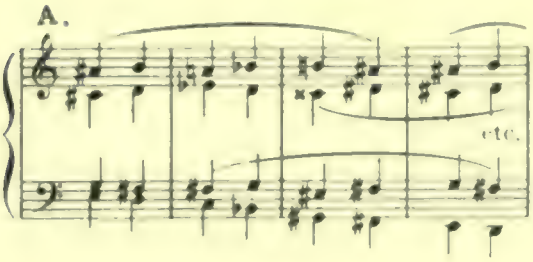


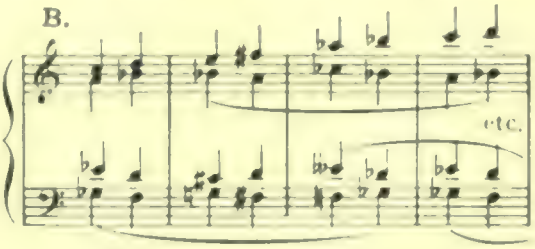
Ausarbeitung eines Entwurfs.

Die hier gewählten Accorde sind ein verminderter Septimenaccord mit einer Mollauflösung, in symmetrischer Umkehrung Durauflösung.

Elaboration of a sketch.

The chords here chosen are a diminished Seventh-chord with a minor resolution, in symmetrical inversion with a major resolution.

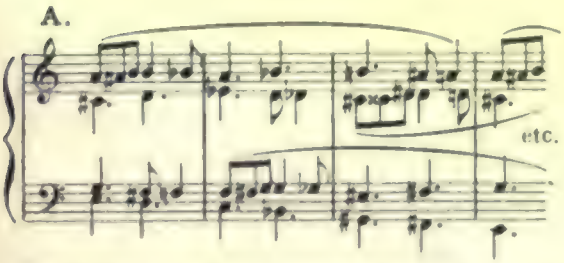




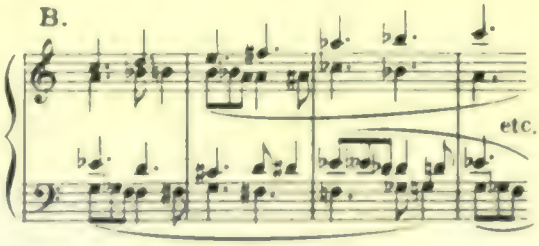
Gewiss so langweilig als möglich; immerhin ein dreistimmiger Canon. Durch Beifügung zufälliger Dissonanzen, in jeder Gruppe in gleicher Weise, gestaltet sich der Satz etwas angenehmer.

No doubt, as tedious as possible; but nevertheless a three-part canon. It becomes more agreeable through accidental dissonances, which are to be added in each group likewise.

Beispiel



Example

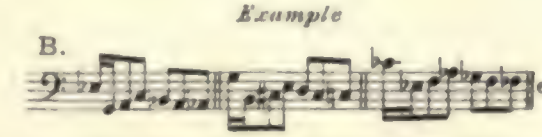


Um grössere Beweglichkeit zu erzielen, ist eine neue, dem Satz sich anschmiegende Stimme von einem Takt Länge zu erfinden und an geeigneter Stelle einzufügen, wodurch zugleich der Canon *vierstimmig* wird.

To make the theme melodiously more interesting another measure is required containing a few leaps. The material is taken from the respective chords. This new measure is to be interpolated where it seems most appropriate; by this process the canon also receives one more part.

Beispiel

Example

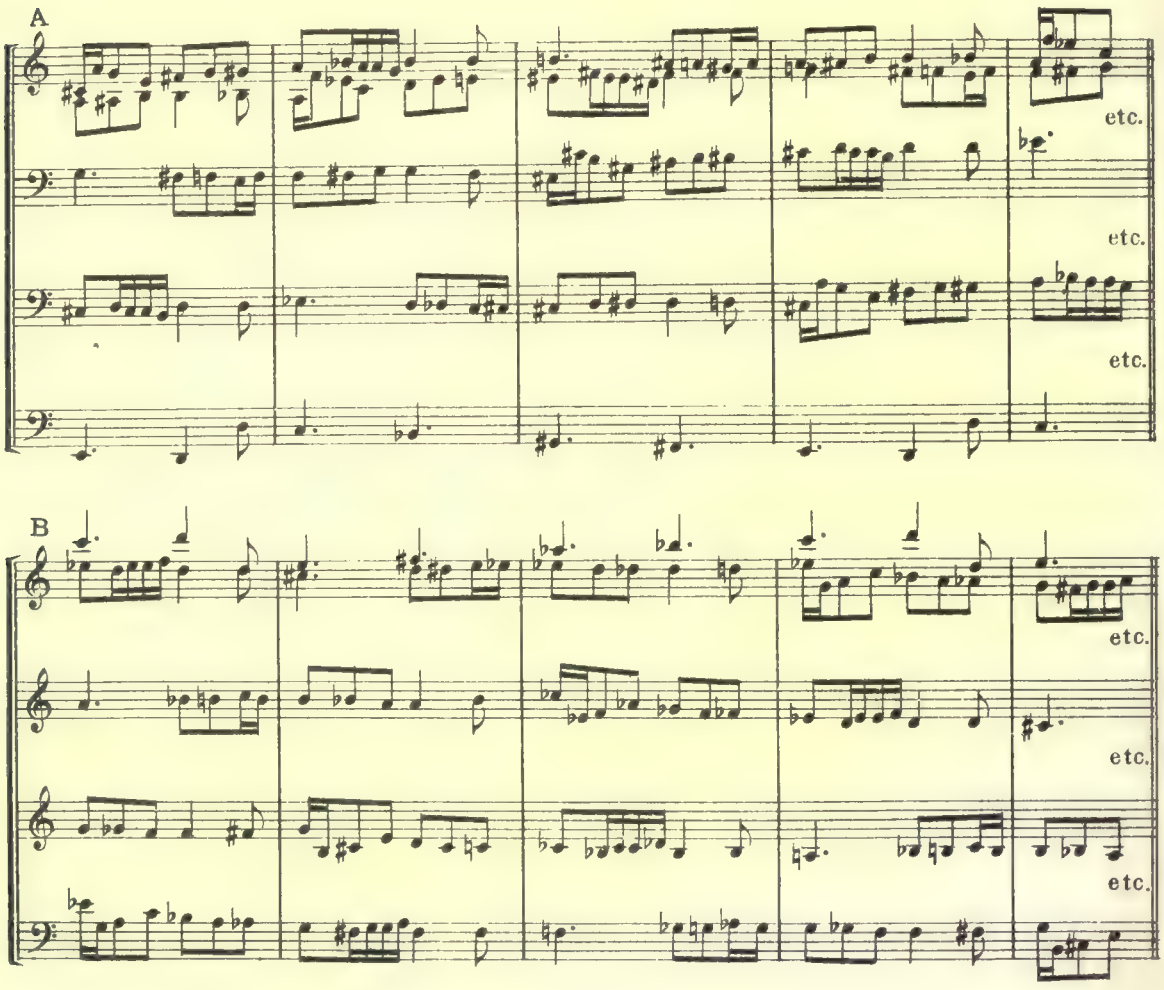


Jeder weitere derartige Takt würde das Thema abermals um einen Takt verlängern und den Canon um eine Stimme vermehren. Auch könnte ein Austausch der Stimmen stattfinden, sowie eine Bereicherung der Figuration.

Every measure added lengthens the theme, and increases the number of parts. The figuration could be made richer, and an exchange of parts could take place at the beginning.

Beispiel

Example



In ähnlicher Weise, wie der hinzugefügte thematische Takt entstand, lassen sich die Töne der Tonleiter mit Tönen der betreffenden Harmonien melodisch verbinden und so ein neues Thema bilden, das canonisch verarbeitet werden kann, wodurch sich der Satz zu einem Doppelcanon ausweitet. Siehe den achtstimmigen Canon dieses Kapitels.

Furthermore, if the scale is mingled with chordic tones it may be considered a new theme, and elaborated canonically. A double-canon is the result. See the eight-part canon in this chapter.

Es folgen hier noch einige 2, 3, 4 und 5stimmige Canons, die aus demselben Entwurf entwickelt sind.

A few more 2, 3, 4, and 5-part canons developed from the same sketch.

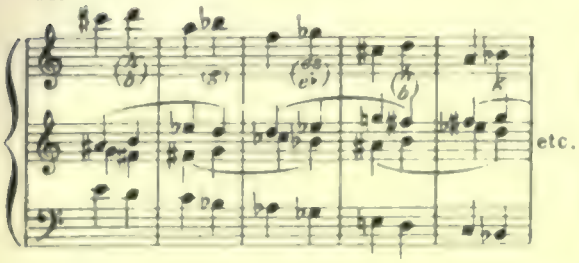
Die Stimmführung kann auch schon anfänglich bewegter sein.

The part-progression more vivid from beginning.

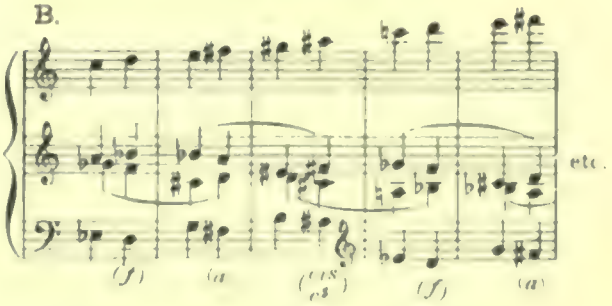
Zweistimmige Canons.

Two-part canons.

A.



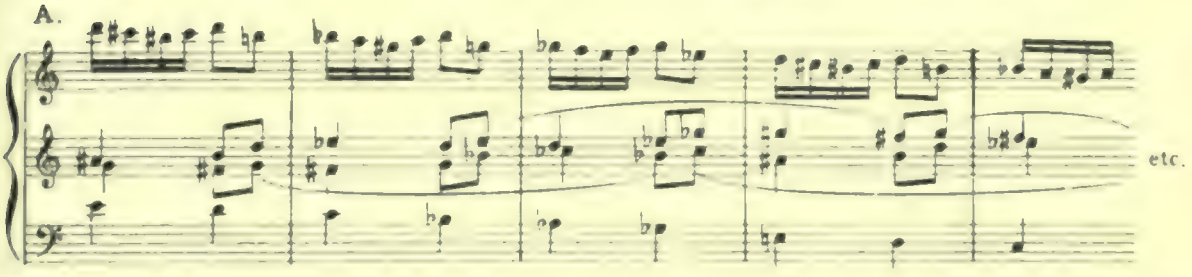
B.



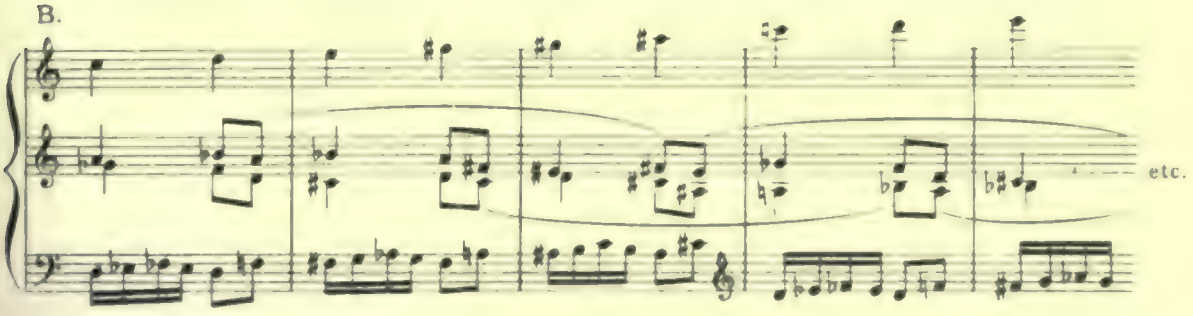
Mit verzierter Oberstimme.

The upper part ornamented.

A.



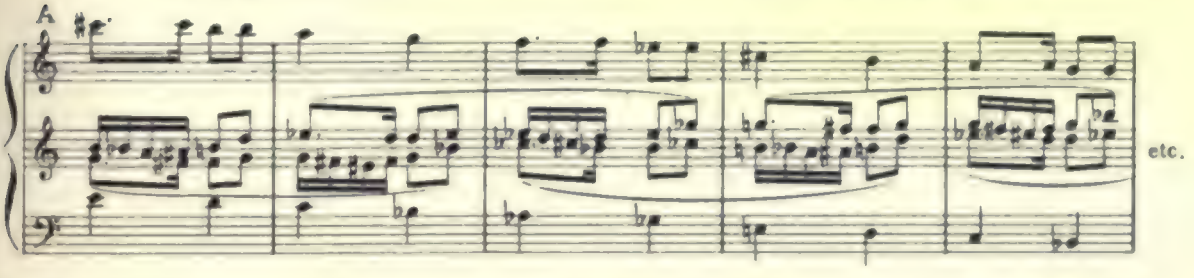
B.



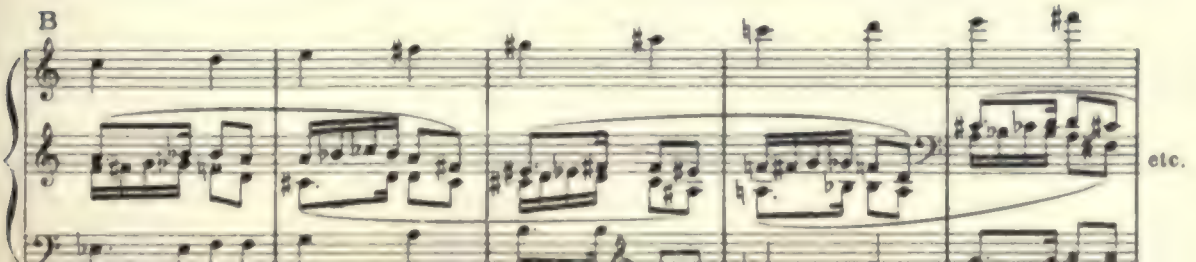
Das Thema belebter.

The theme still more vivid.

A

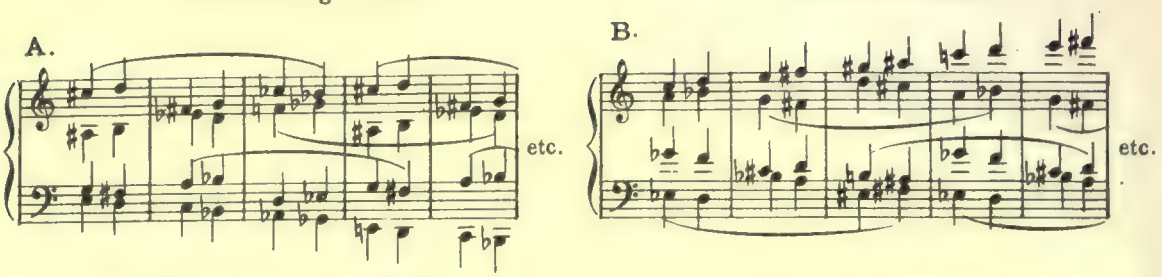


B



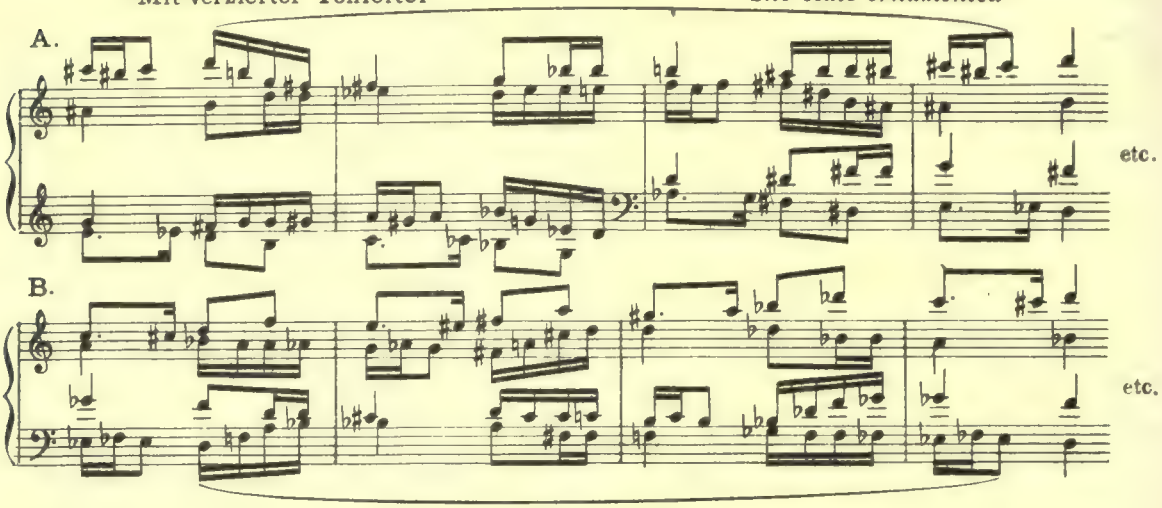
Dreistimmige Canons

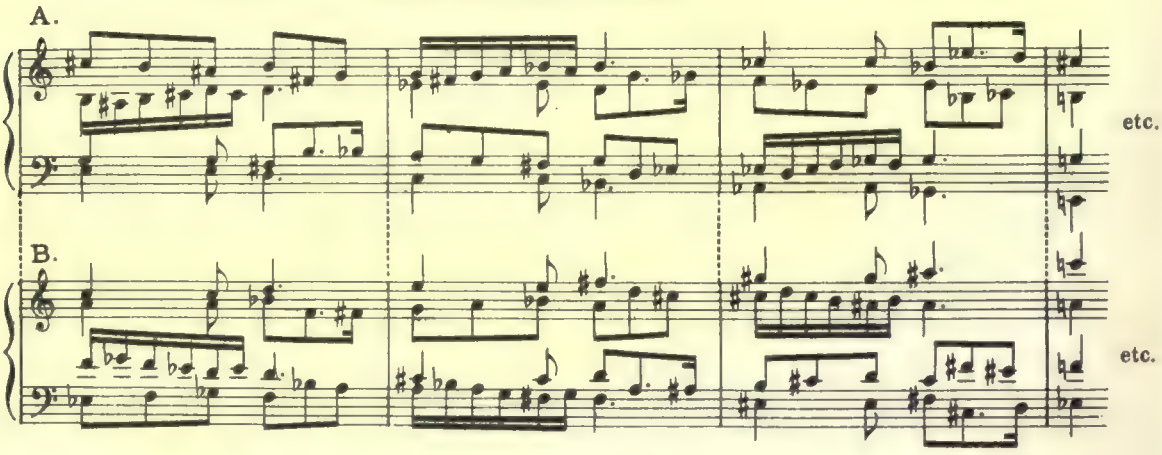
Three-part canons

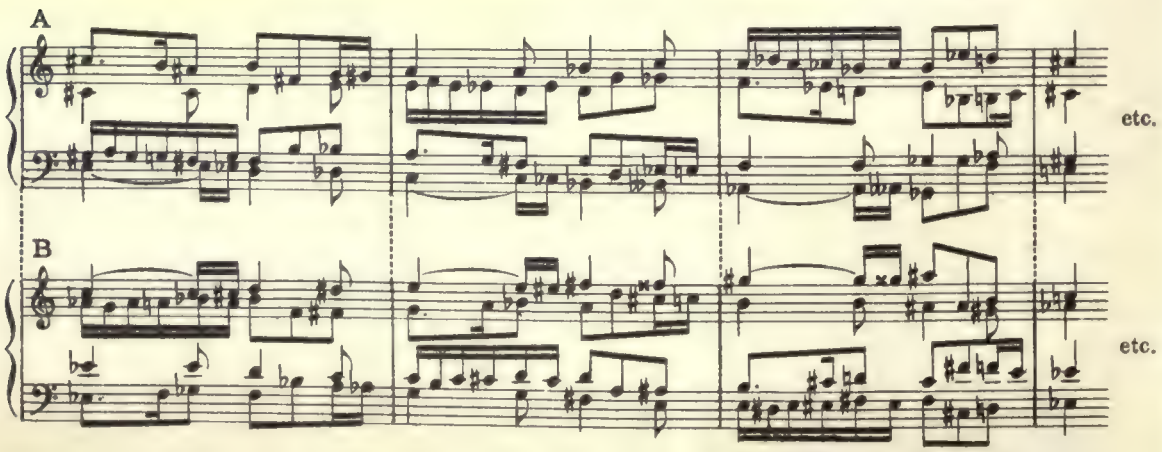


Mit verzierter Tonleiter

The scale ornamented





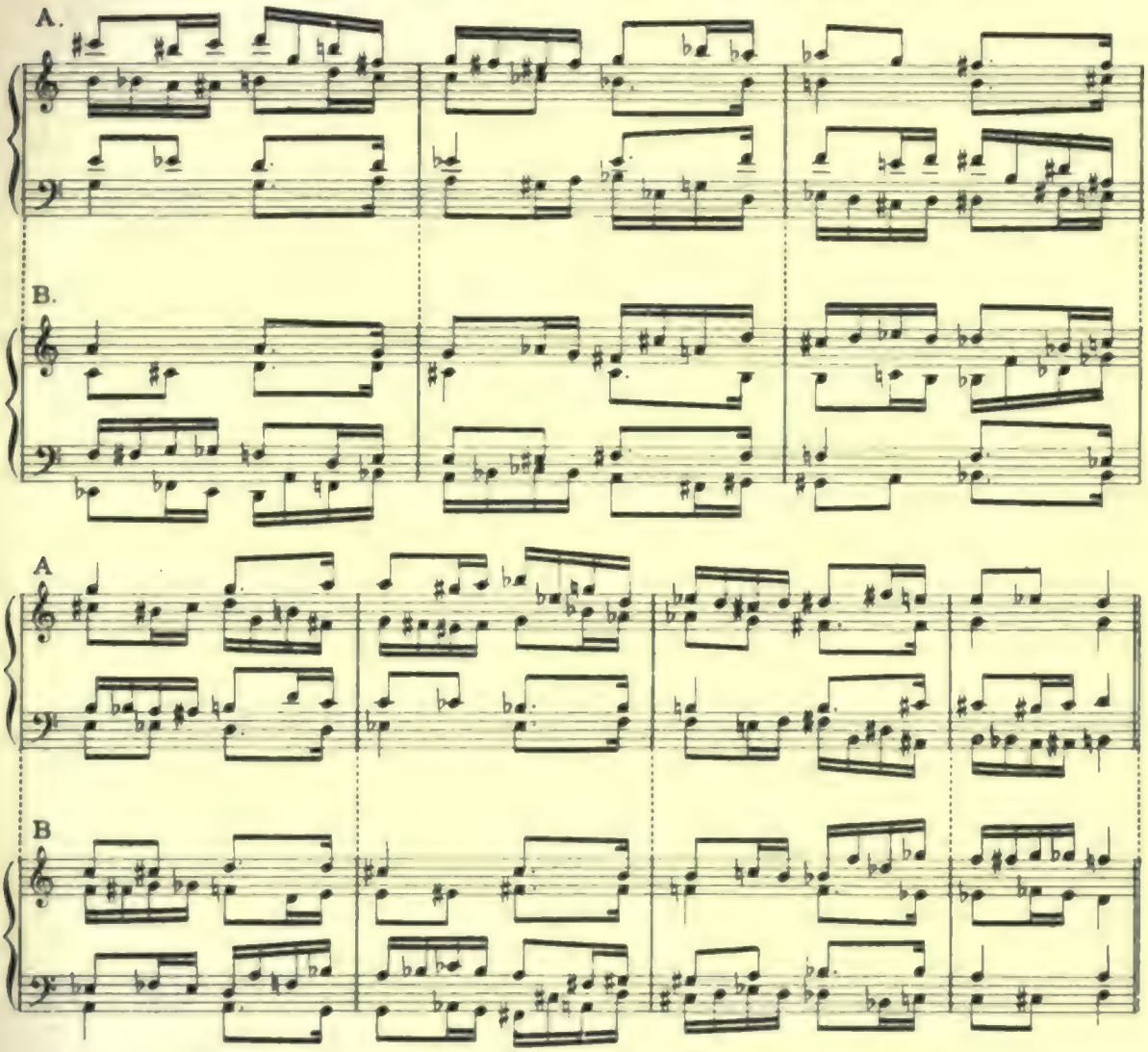


Vierstimmige Canons.

Four-part canons.

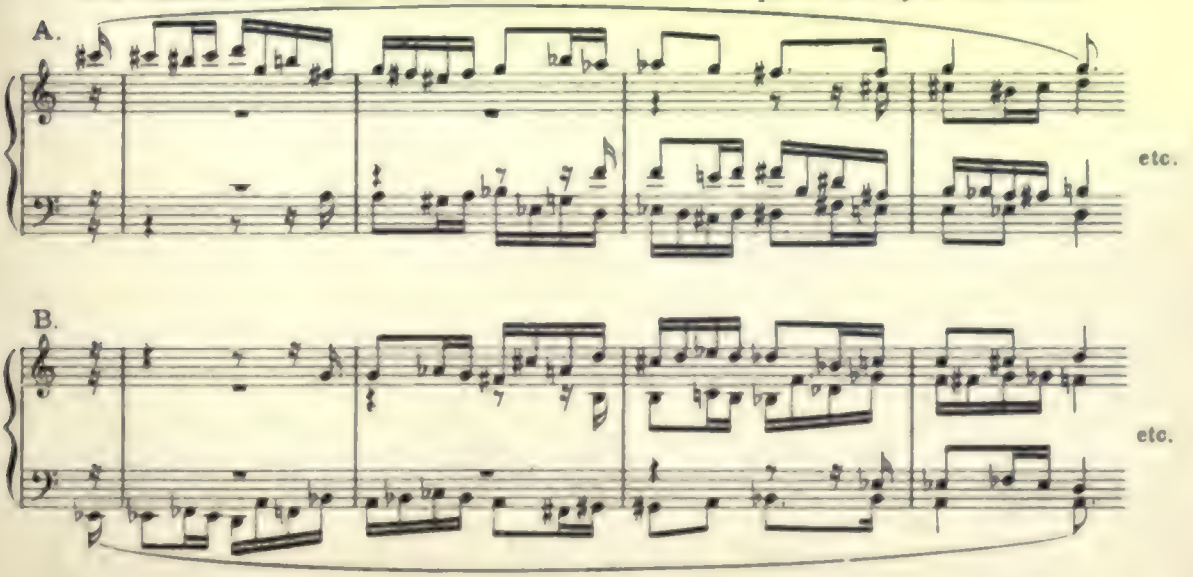
Die Tonleiter in das Thema mit einbezogen.

The scale becomes part of the theme.



Die Stimmen treten nach und nach ein.

The parts enter after each other.

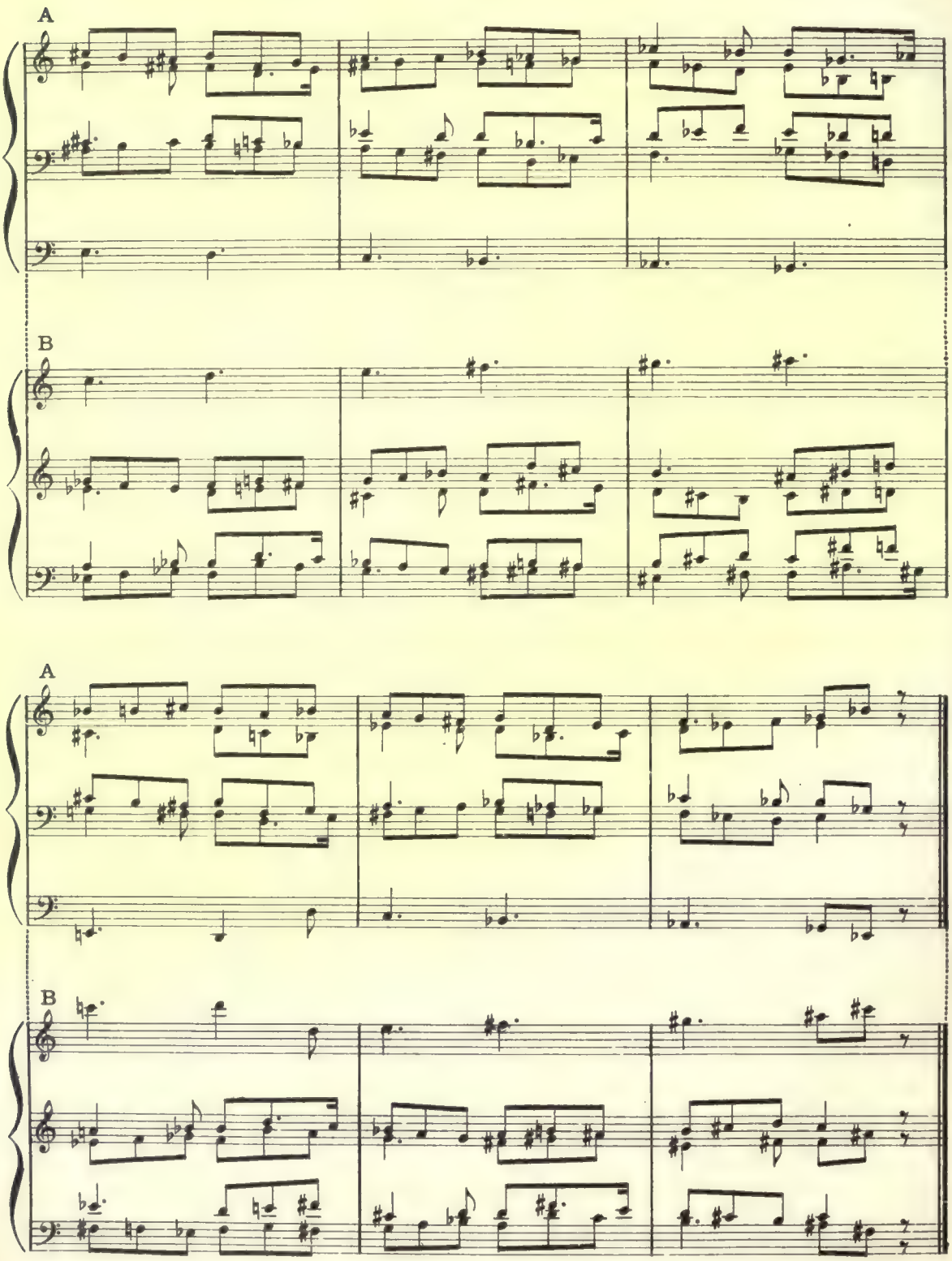


Die Tonleiter ist beibehalten und dem Thema ein neuer Takt beigefügt.

The scale remains intact, and the theme is enlarged by one new measure.

(Die letzte Note der Aussenstimmen ist frei.)

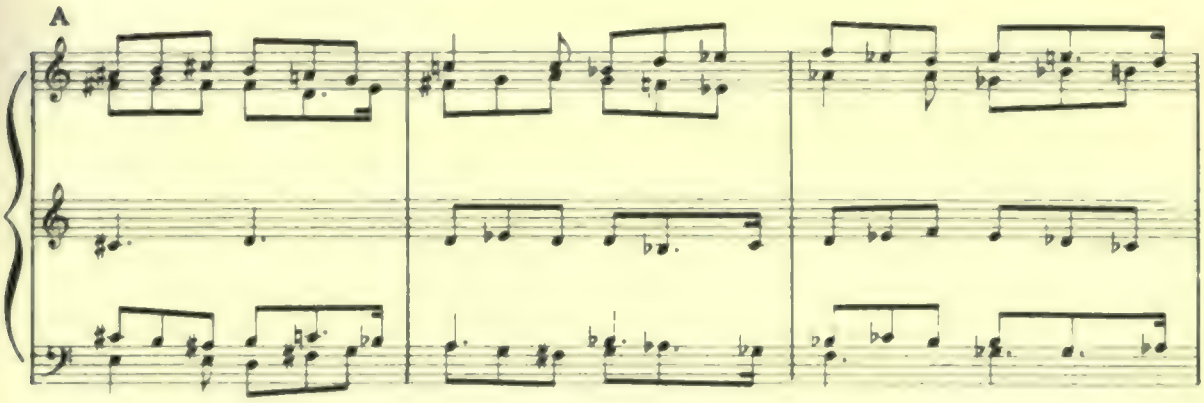
(Free: the last eighth in the outer parts.)

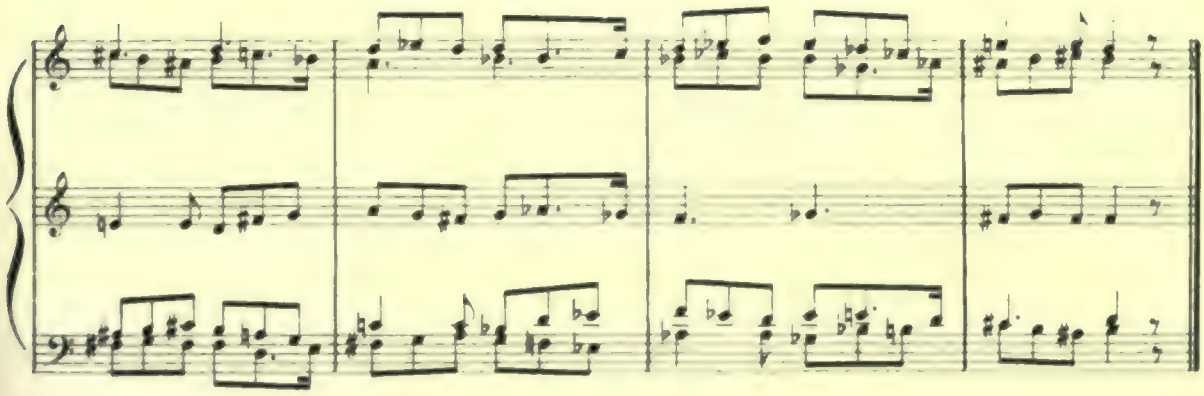


Die Tonleiter in das Thema mit einbezogen und diesem ein neuer Takt beigefügt.

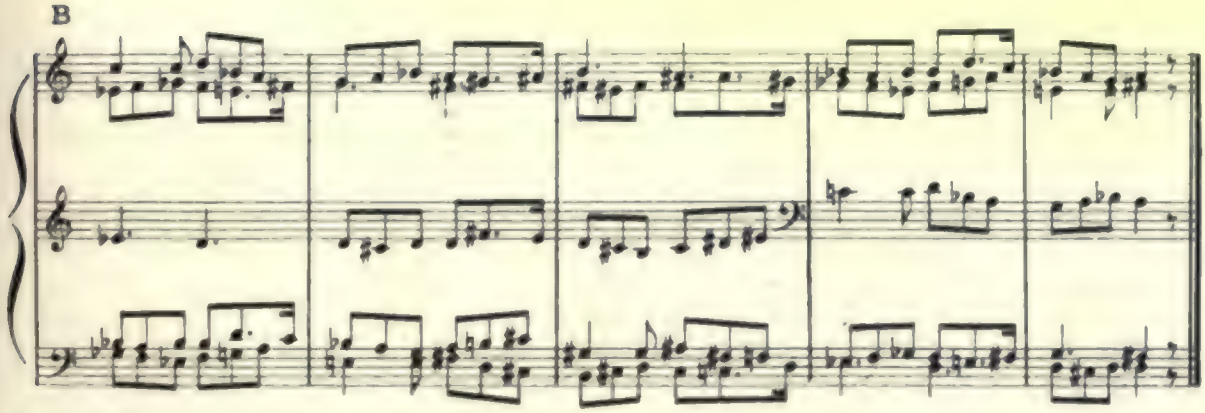
Scale and theme united, and another measure added.

A





B



Auf gleichem Grund erwachsen sind drei fünfstimmige Doppelcanons, siehe später.

From the same ground three five-part double-canons, sprang up, given later on.

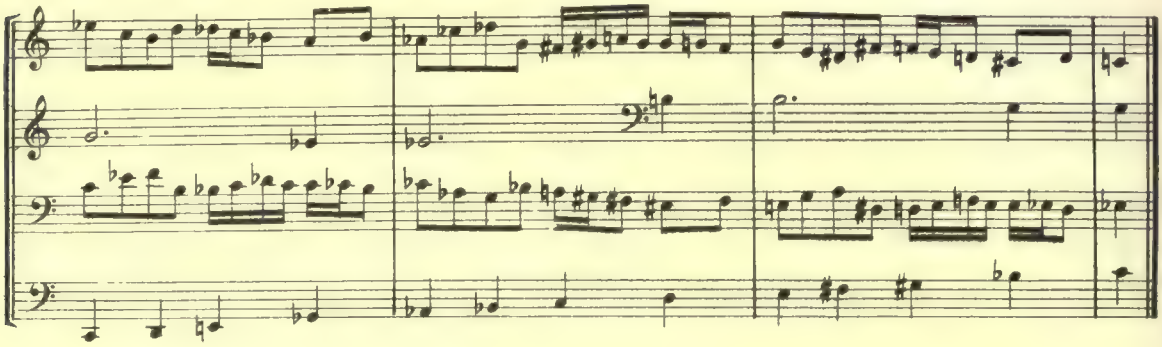
Zweistimmige Canons in der grossen Terz

Die ganztonige Tonleiter und der gebrochene übermässige Dreiklang als Begleitstimmen.

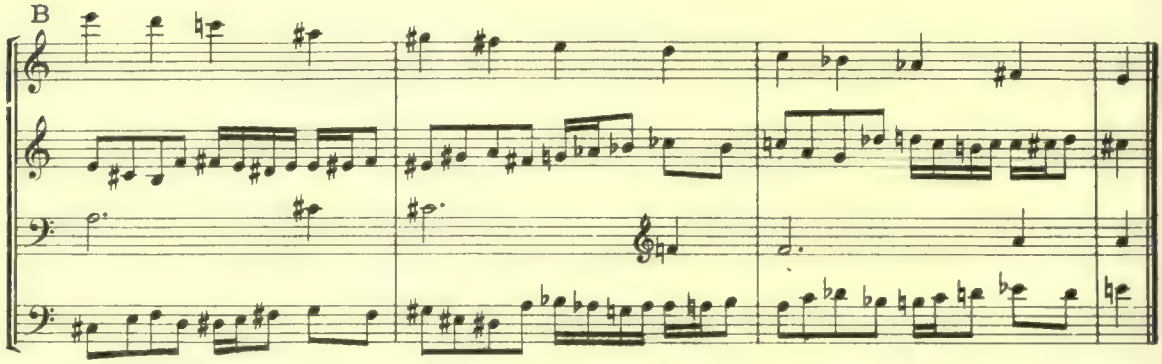
Two-part canons *in the large Third*

Whole-tone scale and broken augmented triad accompanying.

A

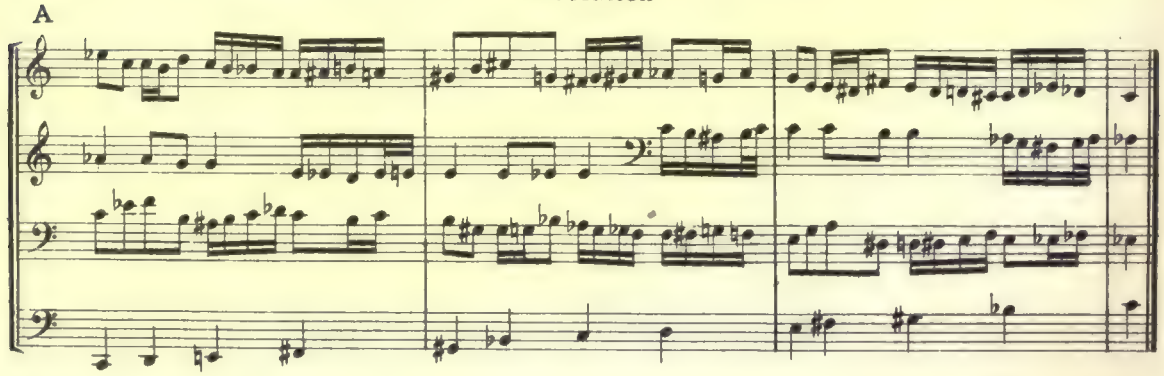


B

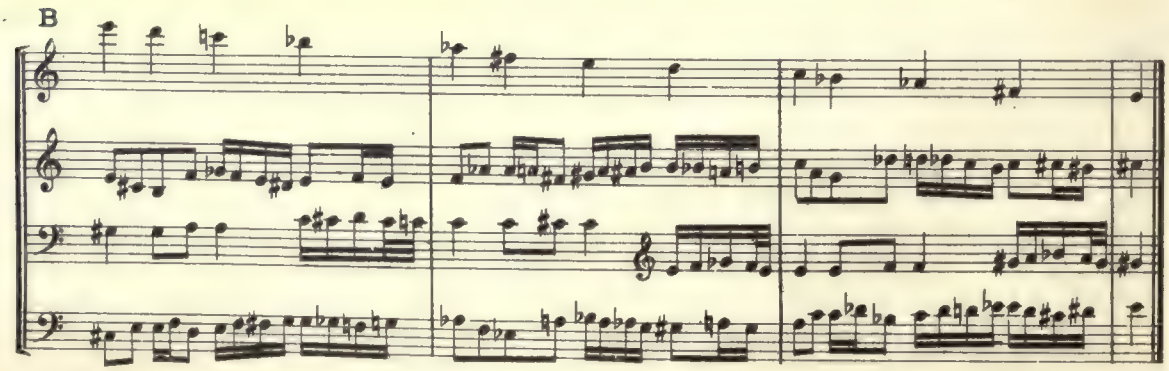


Variation

A



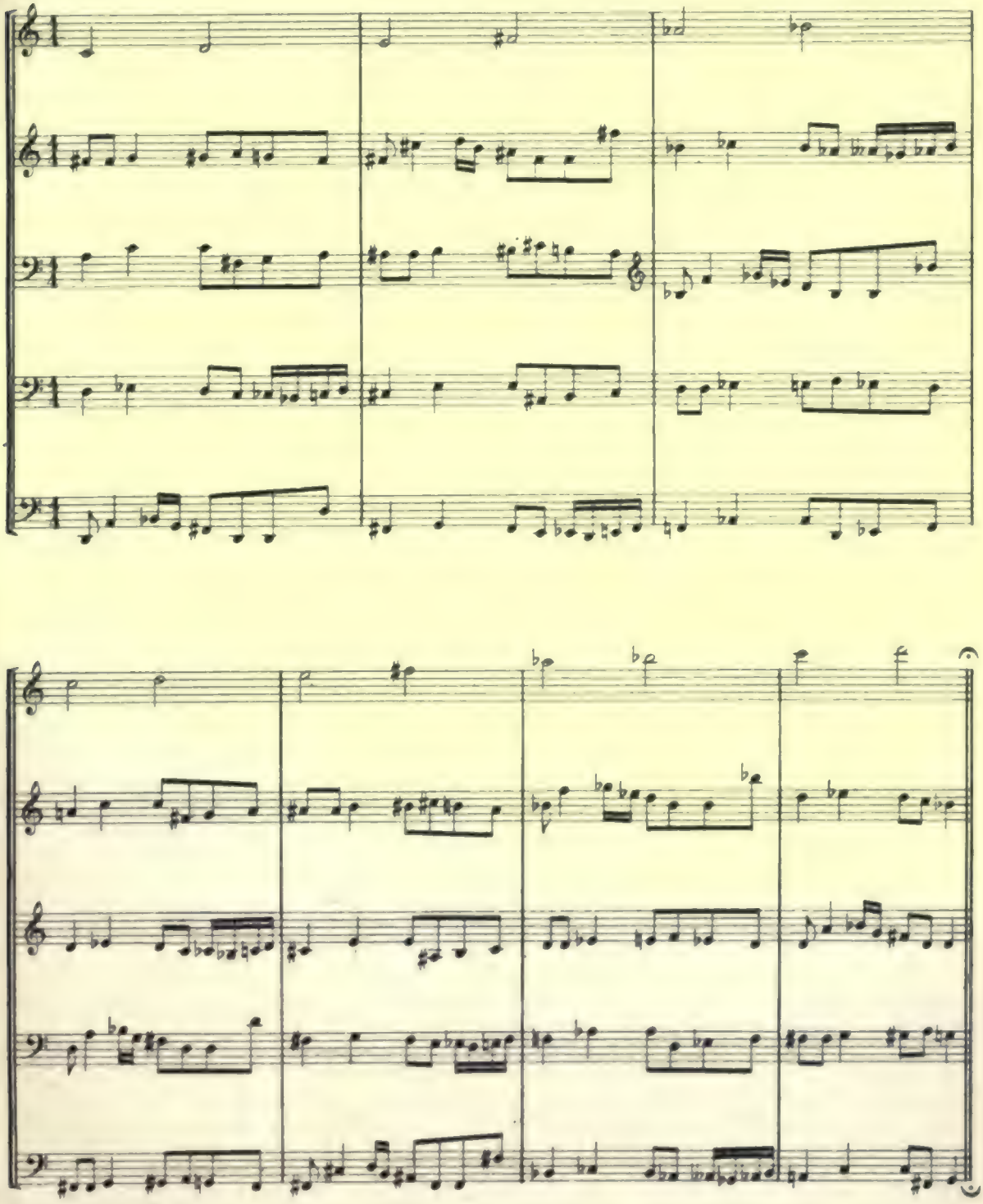
B



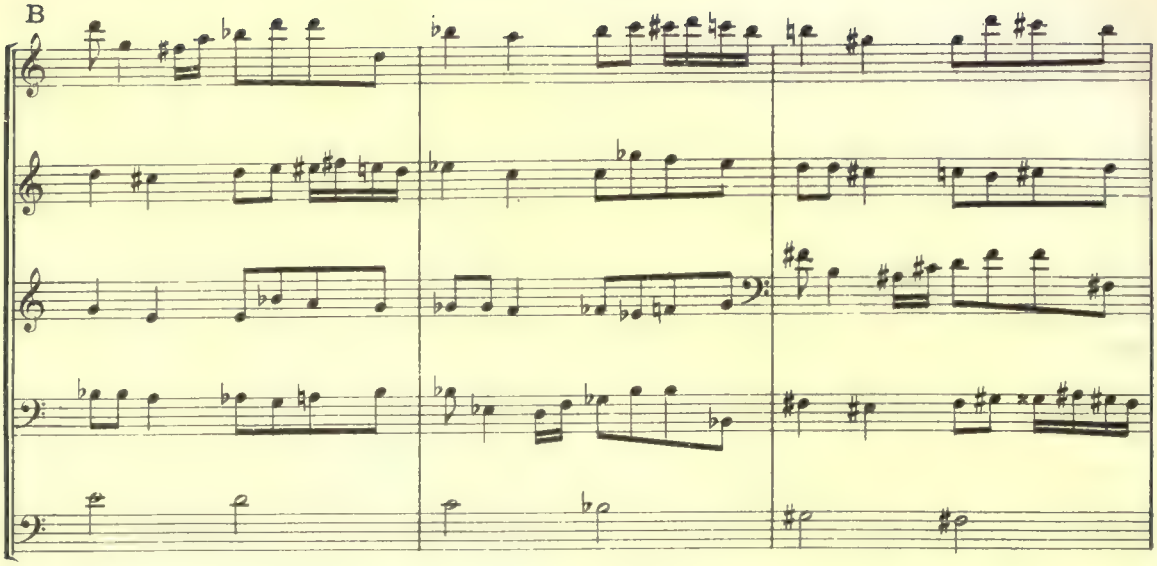
Ein *vierstimmiger Canon* in der grossen Terz mit der „Ganztonigen" als Begleitstimme.

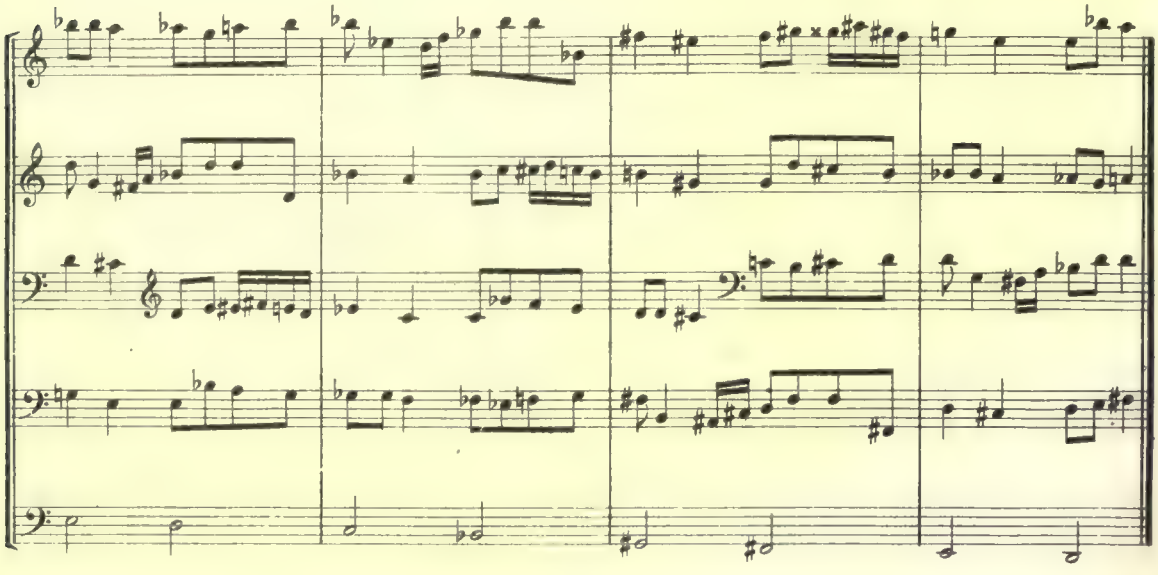
A four-part canon *in the large Third with the whole-tone scale as accompaniment.*

A



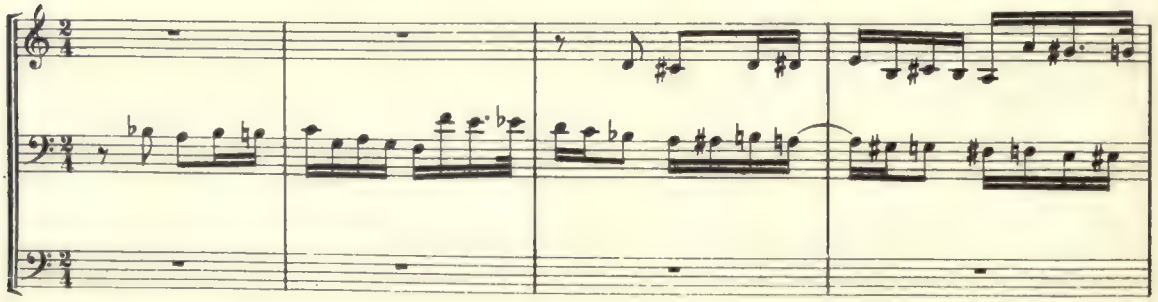
B

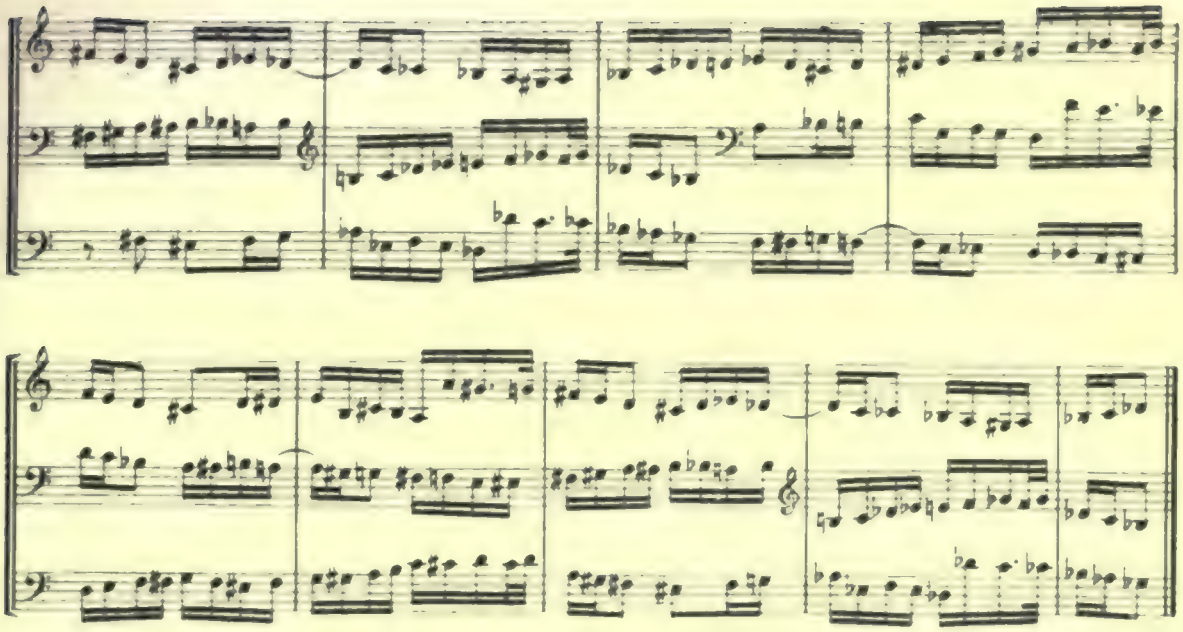




Zwei *dreistimmige Canons* in der grossen Terz. *Two* three-part canons *in the large Third.*

1. Thema von 6 Takten *Theme of 6 measures*

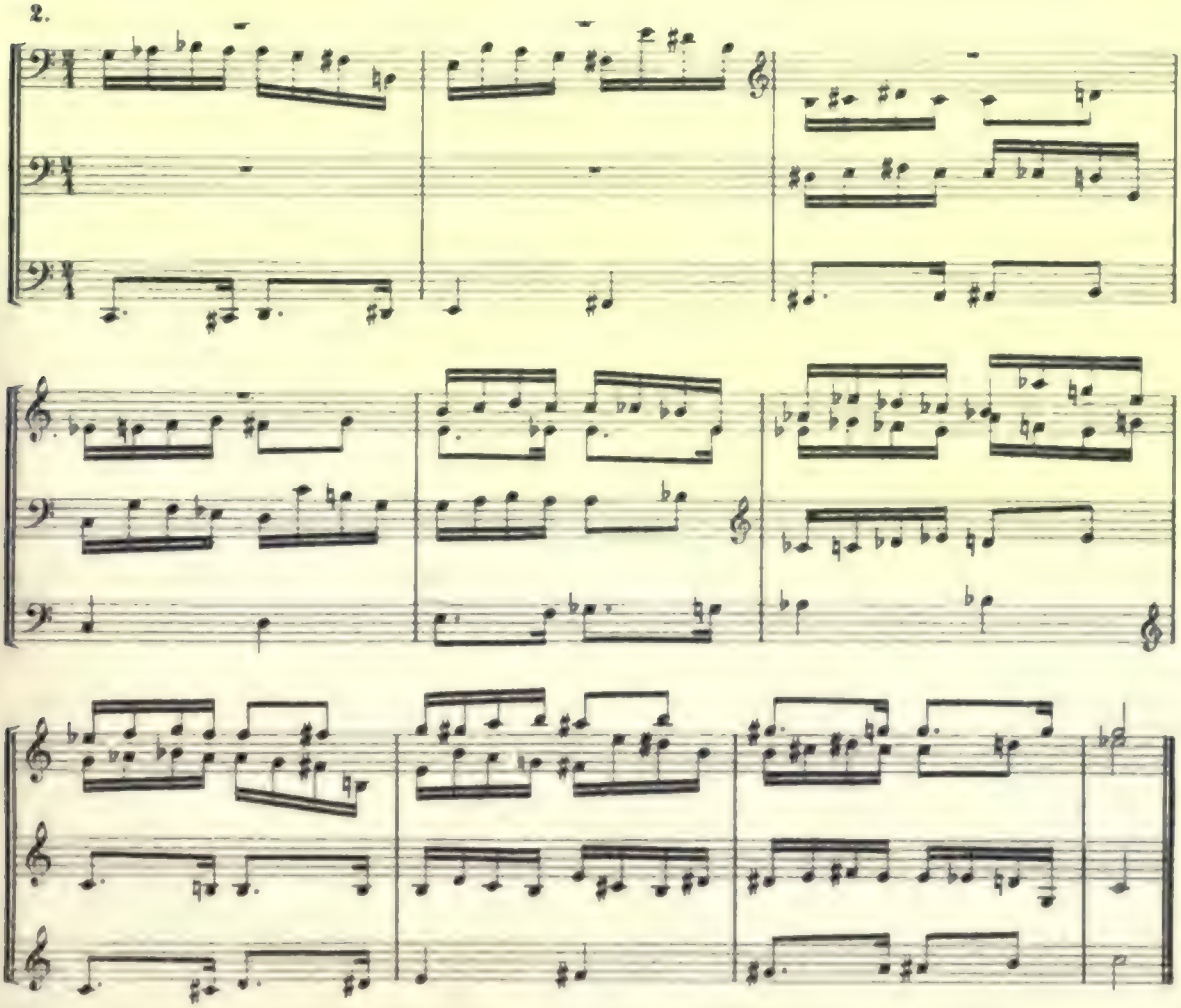




Die ganztonige Tonleiter, von Halbtönen unterbrochen, als Begleitstimme.

The whole-tone scale with passing half-tones accompanying.

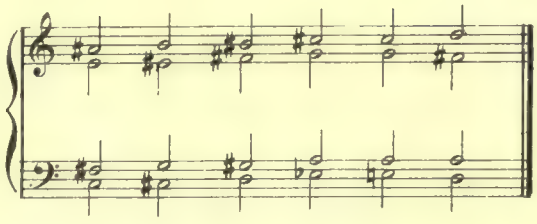
2.



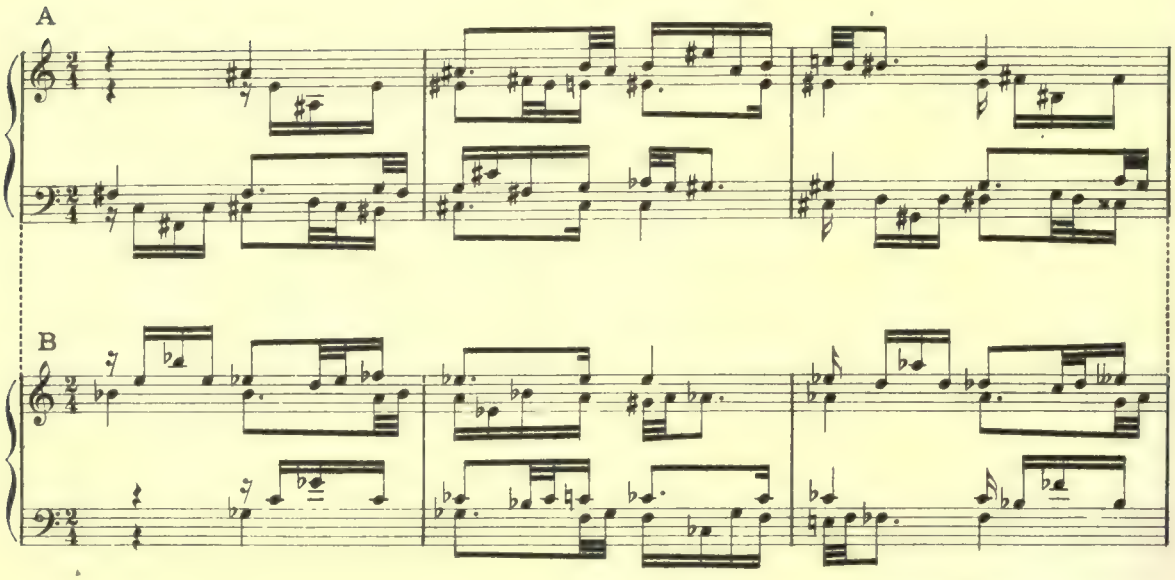
Doppel-Canons in der grossen Terz

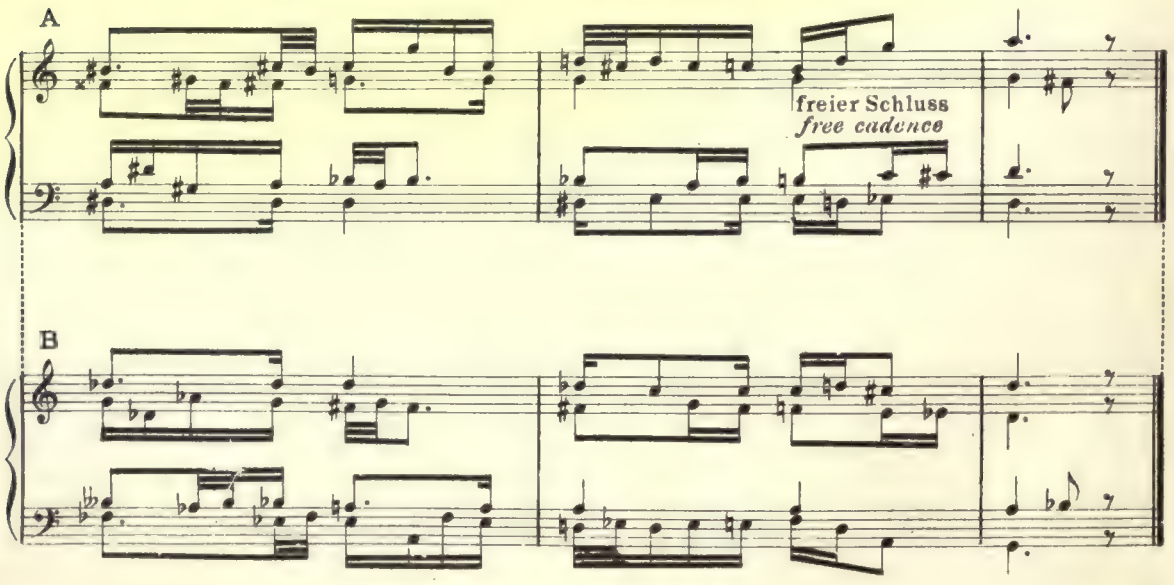
Double-canons in the large Third

Entwurf



Sketch



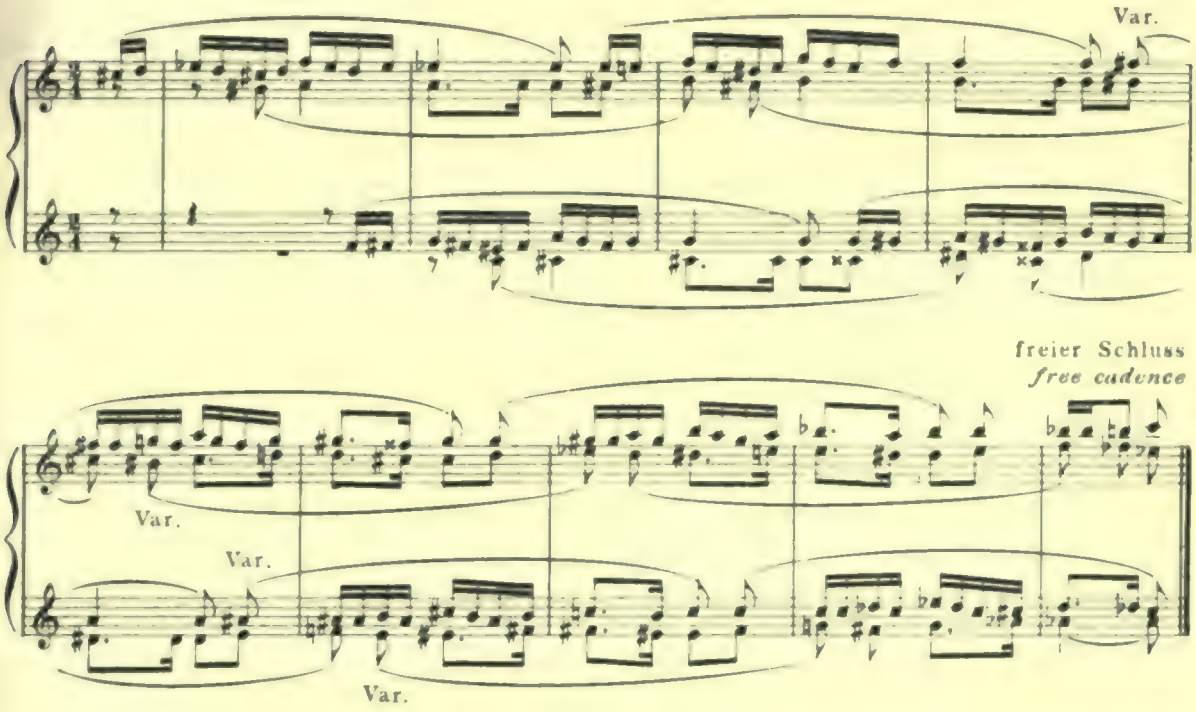


Doppel-Canon in der grossen Terz

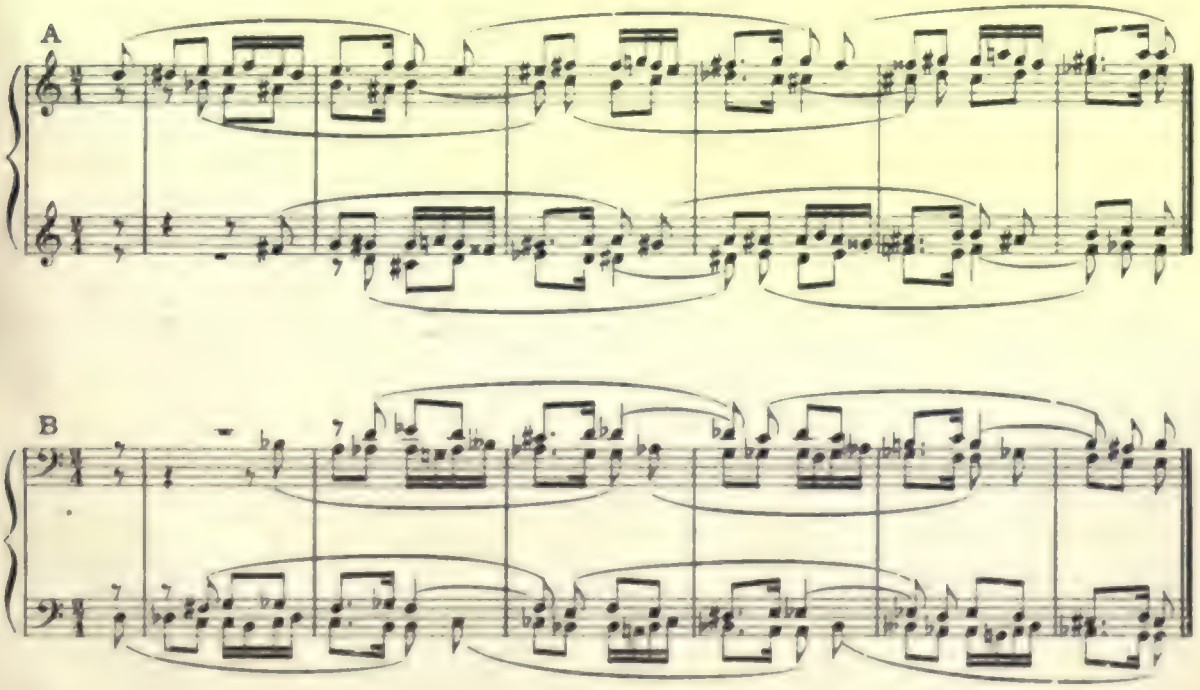
Double-canon in the large Third

Die zweite Hälfte mit einer Variation der beiden Themen.

The second half is a variation of the first half.



(Chromatischer) Doppel-Canon in der grossen Terz. *(Chromatic) Double-canon in the large Third.*



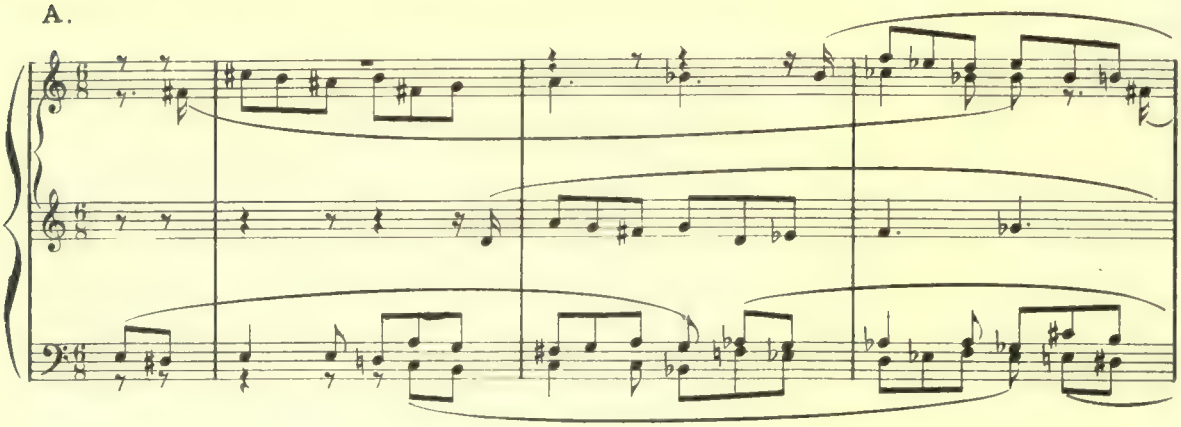
Drei *fünfstimmige Doppelcanons*

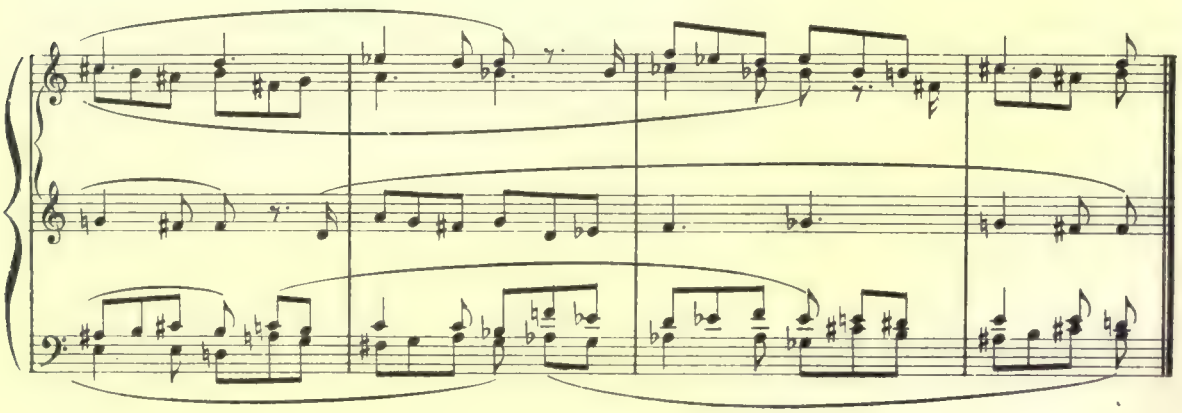
Das Thema der fünfstimmigen Canons auf Seite 145, abermals ein wenig verändert, ist hier auf zwei Canons vertheilt: drei Takte für einen dreistimmigen, und zwei für einen zweistimmigen. Der dreitaktige hält sich in gleicher Höhe, während der zweitaktige aufwärts steigt, in der sym. Umk. abwärts.

Three five-part Double-canons

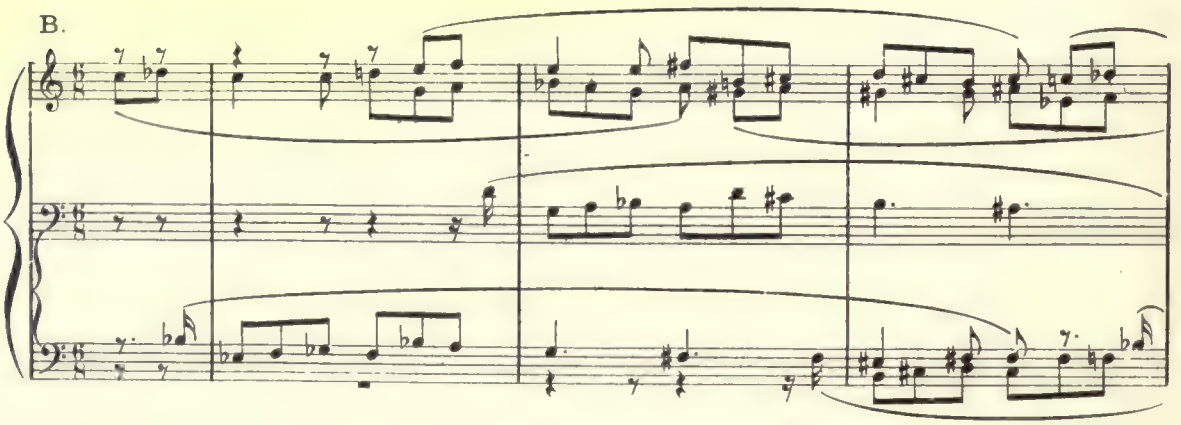
The theme of the five-part canons p. 145, again a trifle altered, is here divided: three measures are taken for a three-part canon, and two measures for a two-part canon. The three-measured canon remains in the same height, while the two-measured canon ascends, resp. descends (in the sym. inv.)

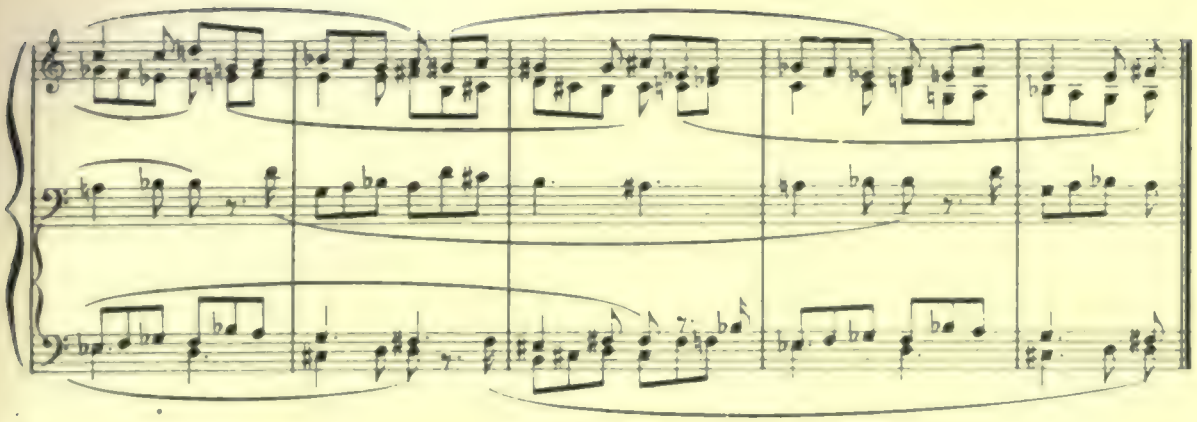
A.





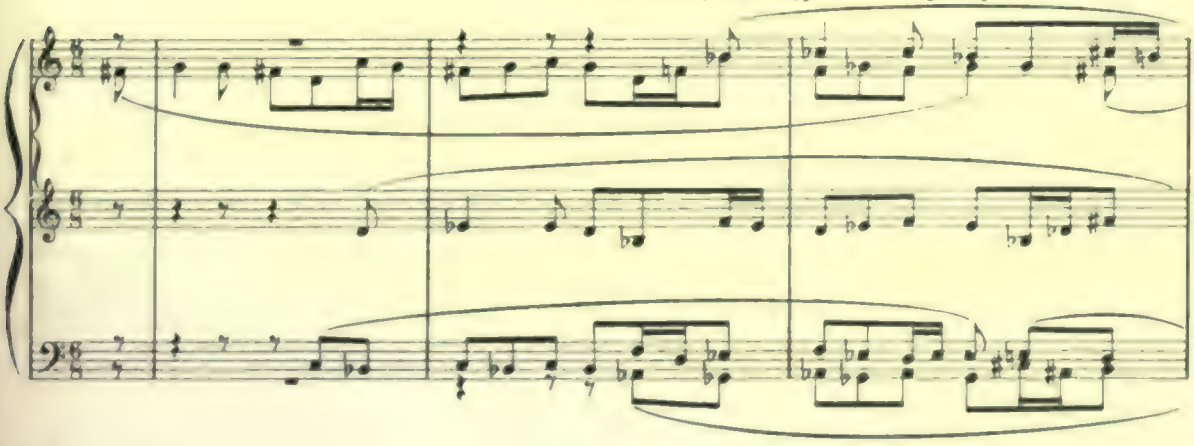
B.

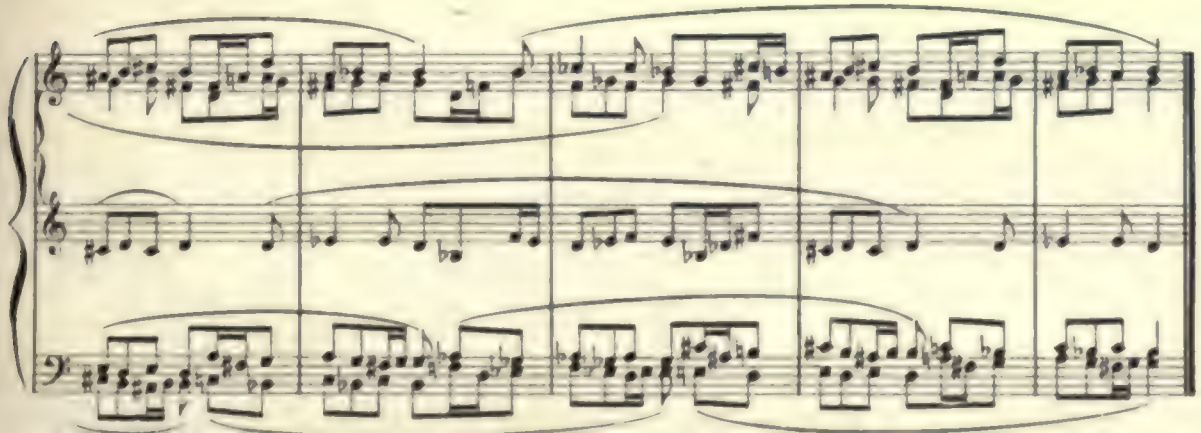




Der folgende Doppelcanon eignet sich nicht zu symmetrischer Umkehrung: der ganztonige Vorhalt von oben vor dem verdoppelten Grundton des Molldreiklanges würde ganztoniger Vorhalt von unten vor der verdoppelten Quinte im Durdreiklang werden und greulich klingen.

The following double-canon is not suitable for symmetrical inversion on account of the whole-tone suspension from above before the doubling of a minor Prime (fundamental tone of a minor triad), which in sym. inv. becomes whole-tone suspension from below before the doubling of a major Fifth (Fifth of a major triad). The effect is very unpleasant.



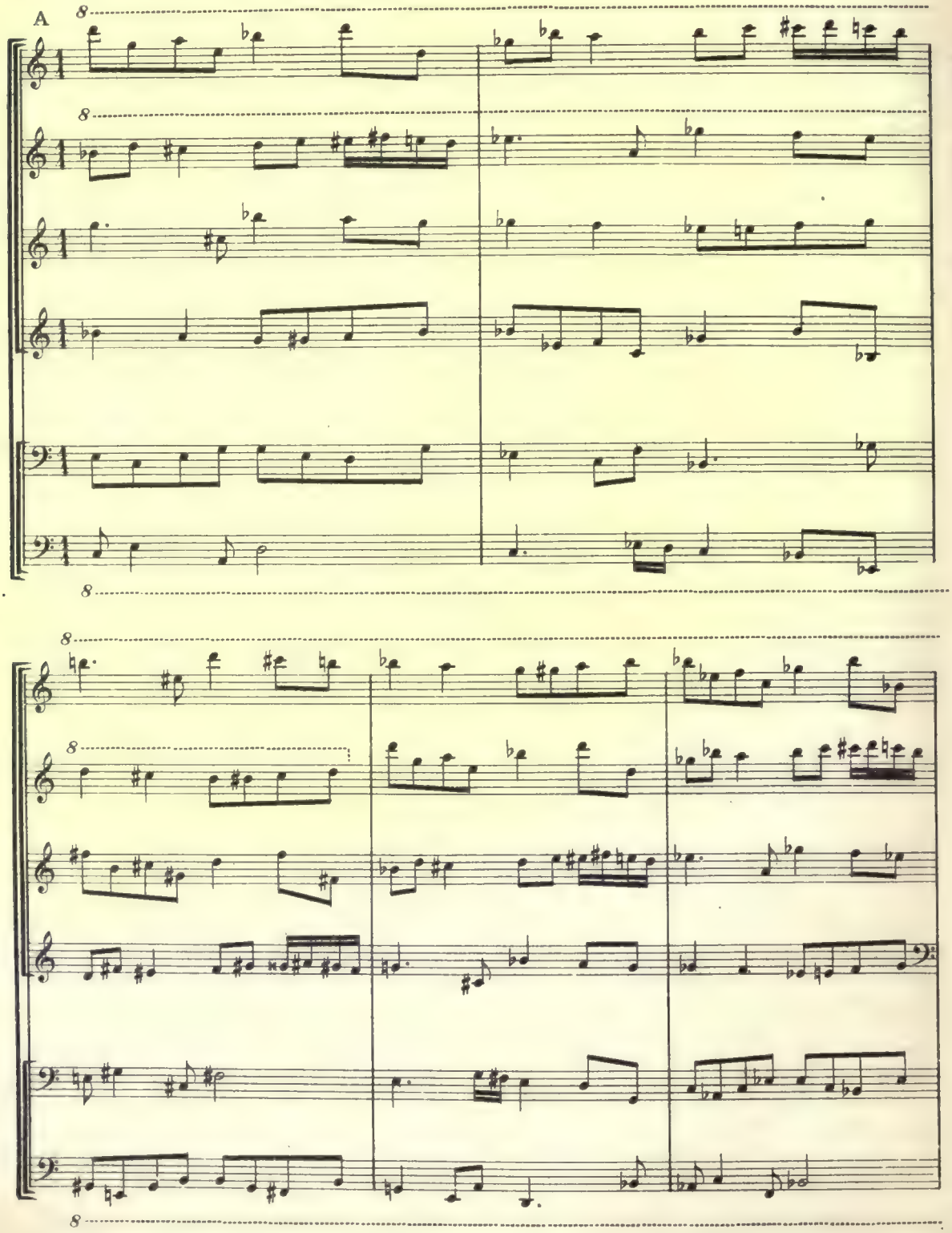


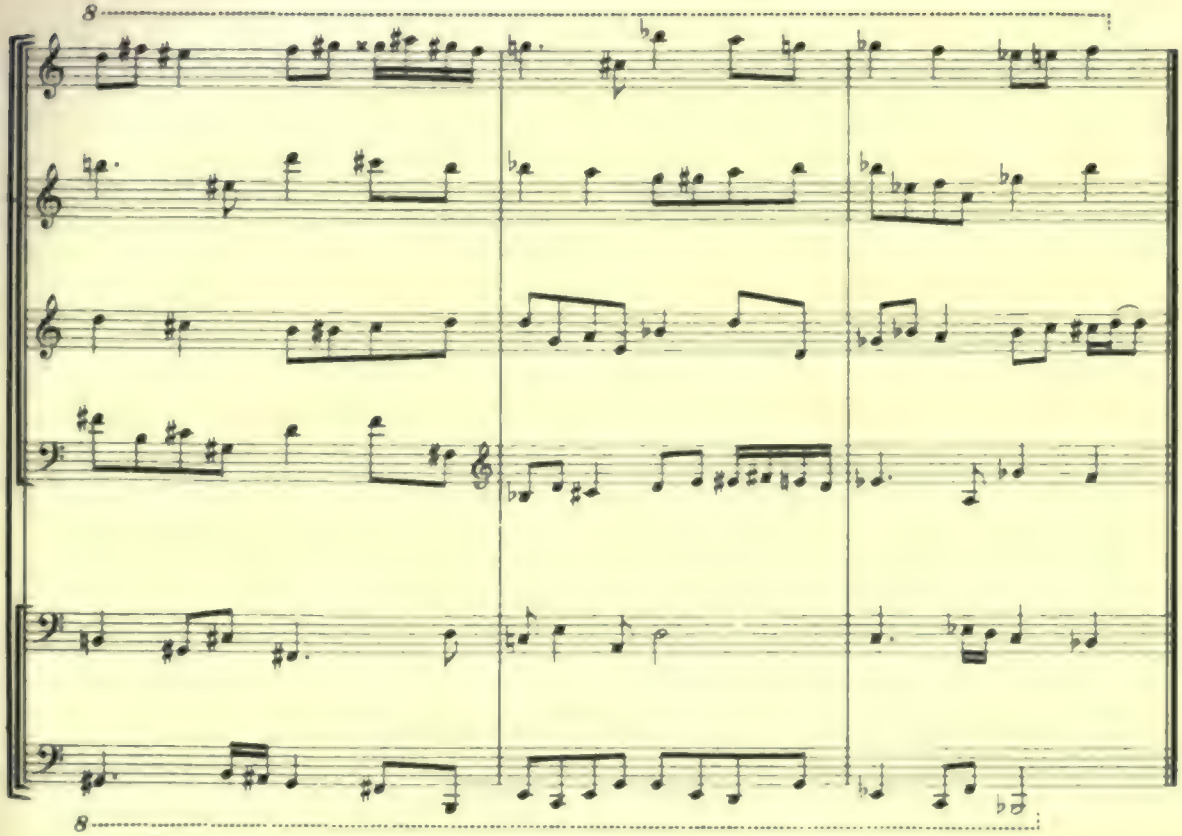
Zwei *sechsstimmige Doppel-Canons*
in der grossen Terz

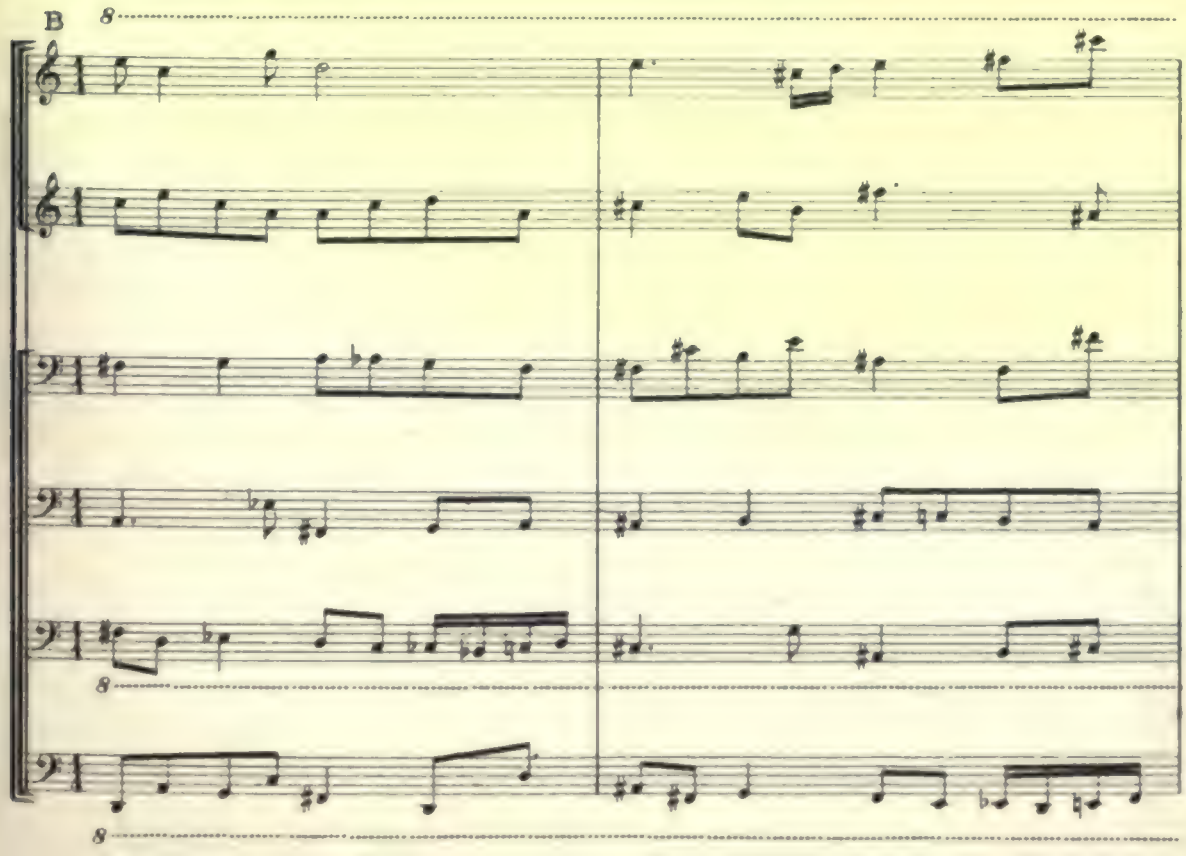
Beide Canons, die den Doppel-Canon bilden, der 4 stimmige und der 2 stimmige, sind viertaktig und steigen abwärts, symmetrisch aufwärts.

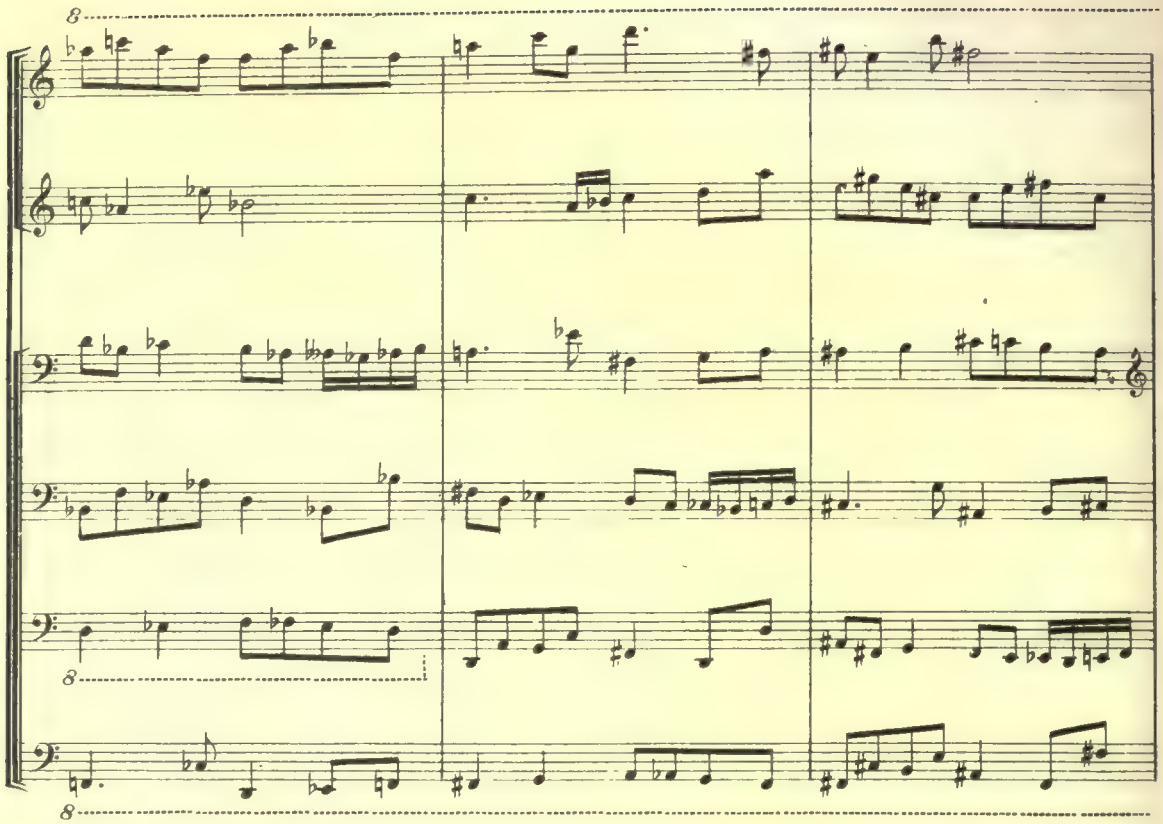
Two six-part Double-canons
in the large Third

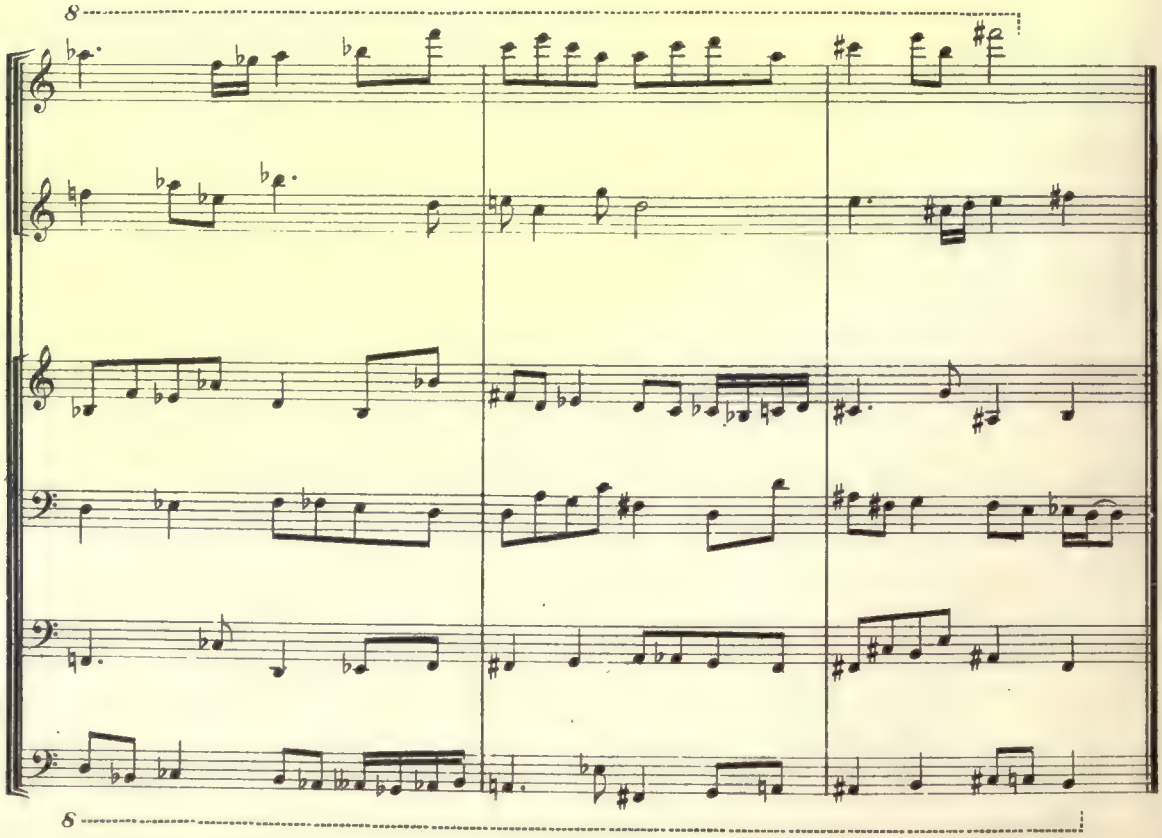
The four- and the two-part canons are four-measured and descend, inverted they ascend.






B





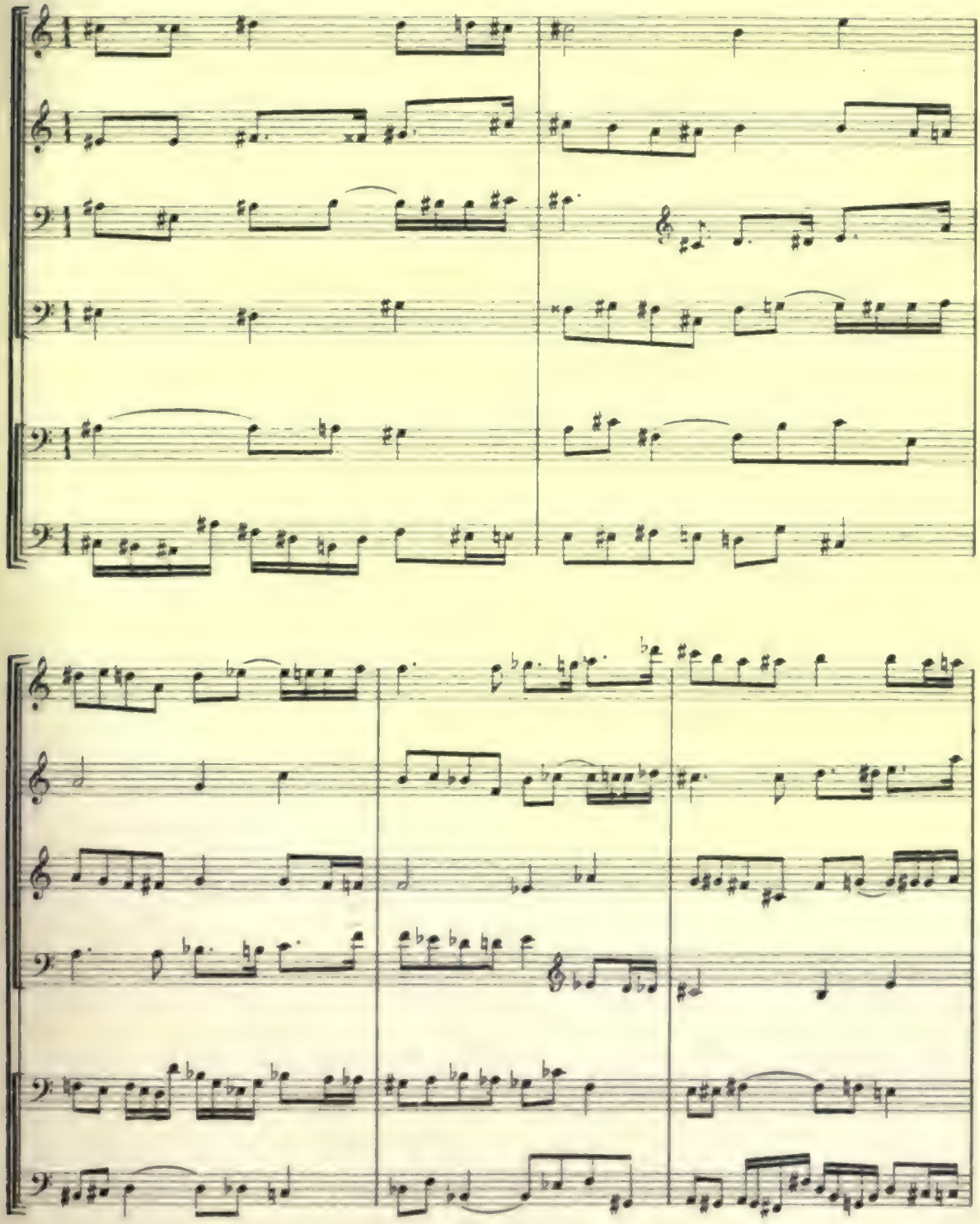
Zwei *sechsstimmige Doppel-Canons* in der grossen Terz

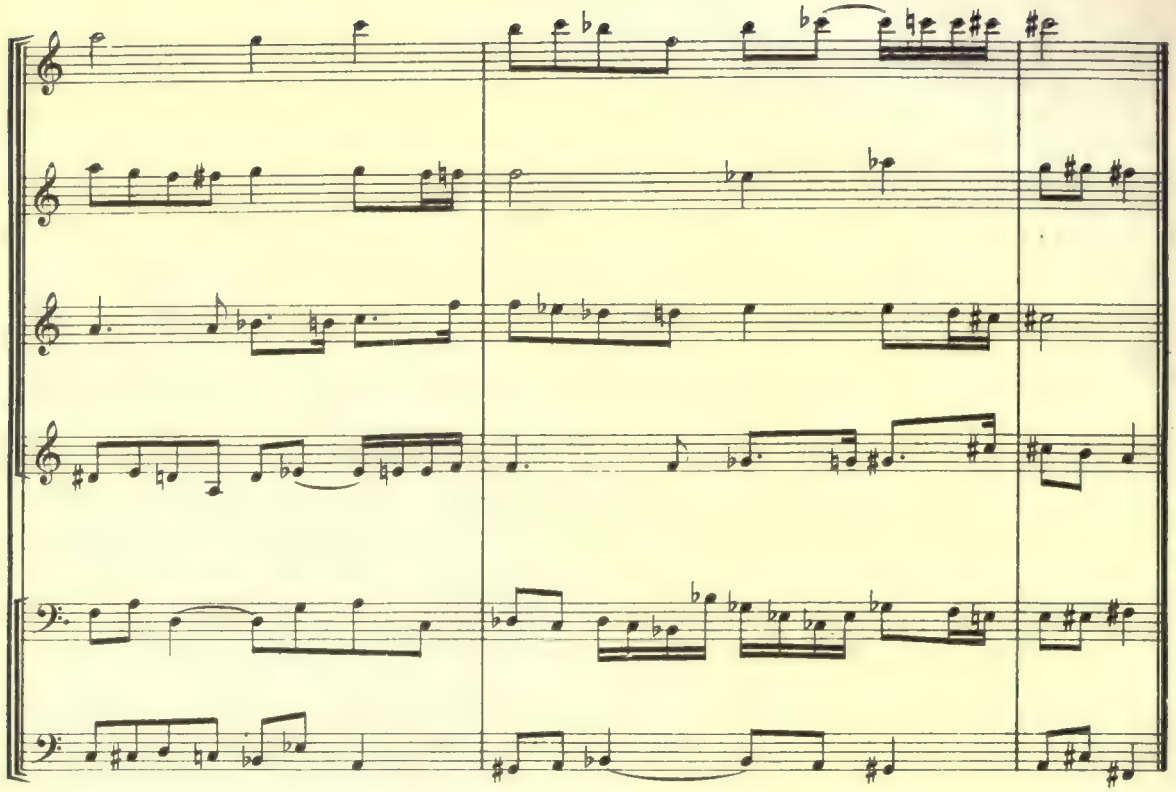
Beide Canons sind viertaktig. Der vierstimmige steigt aufwärts, der zweistimmige abwärts, symmetrisch umgekehrt.

Two six-part Double-canons *in the large Third*

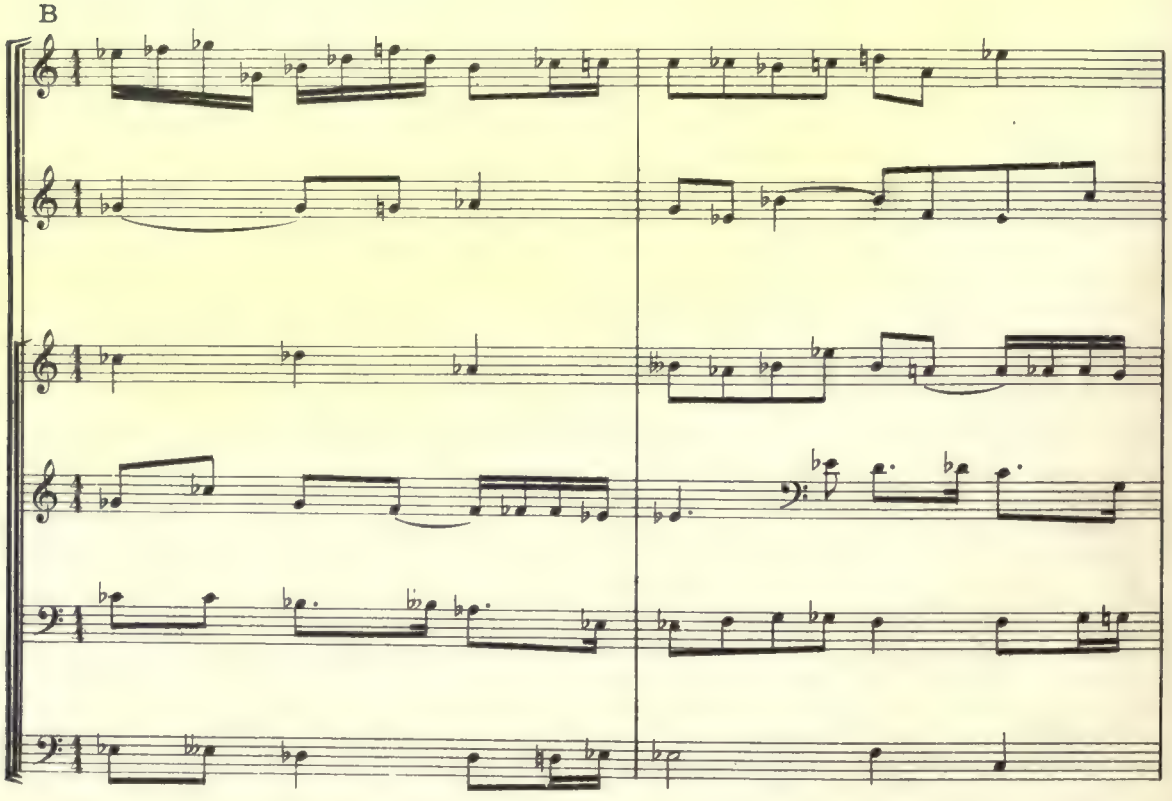
Both canons are four-measured. The one of four-parts ascends, the one of two parts descends; symmetrically vice versa.

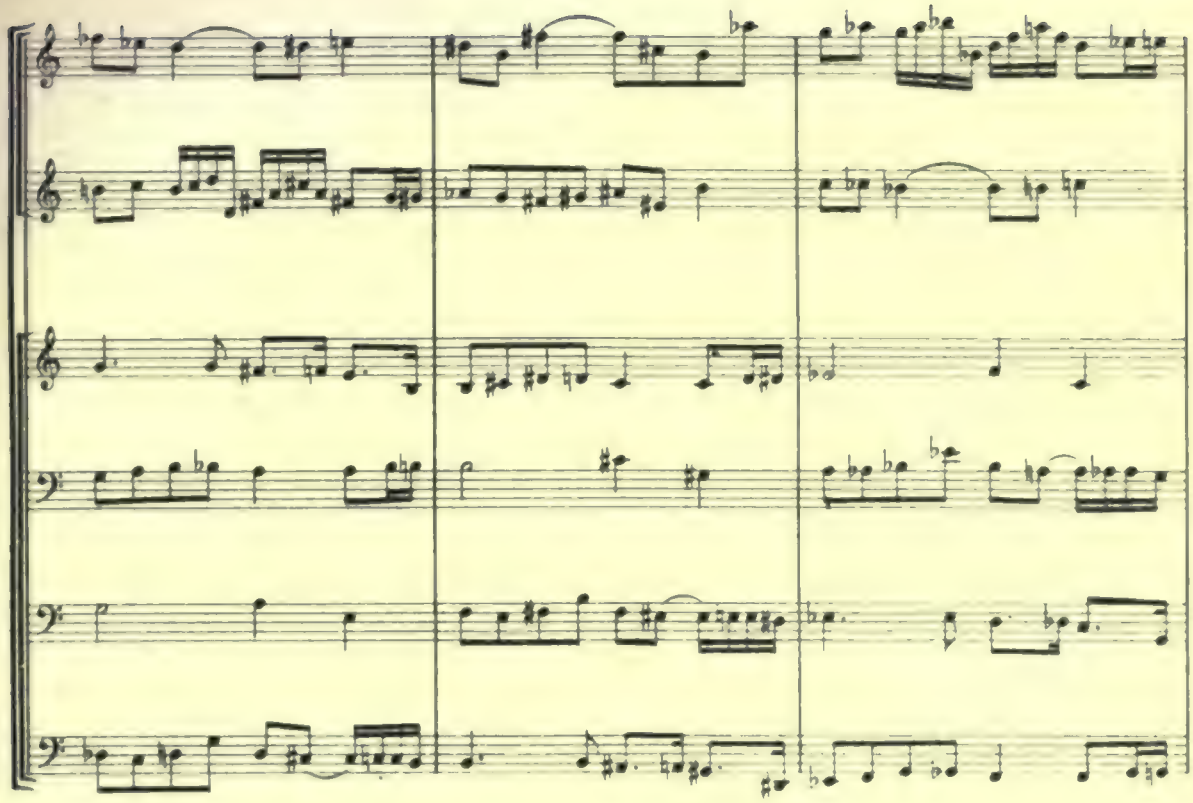
A

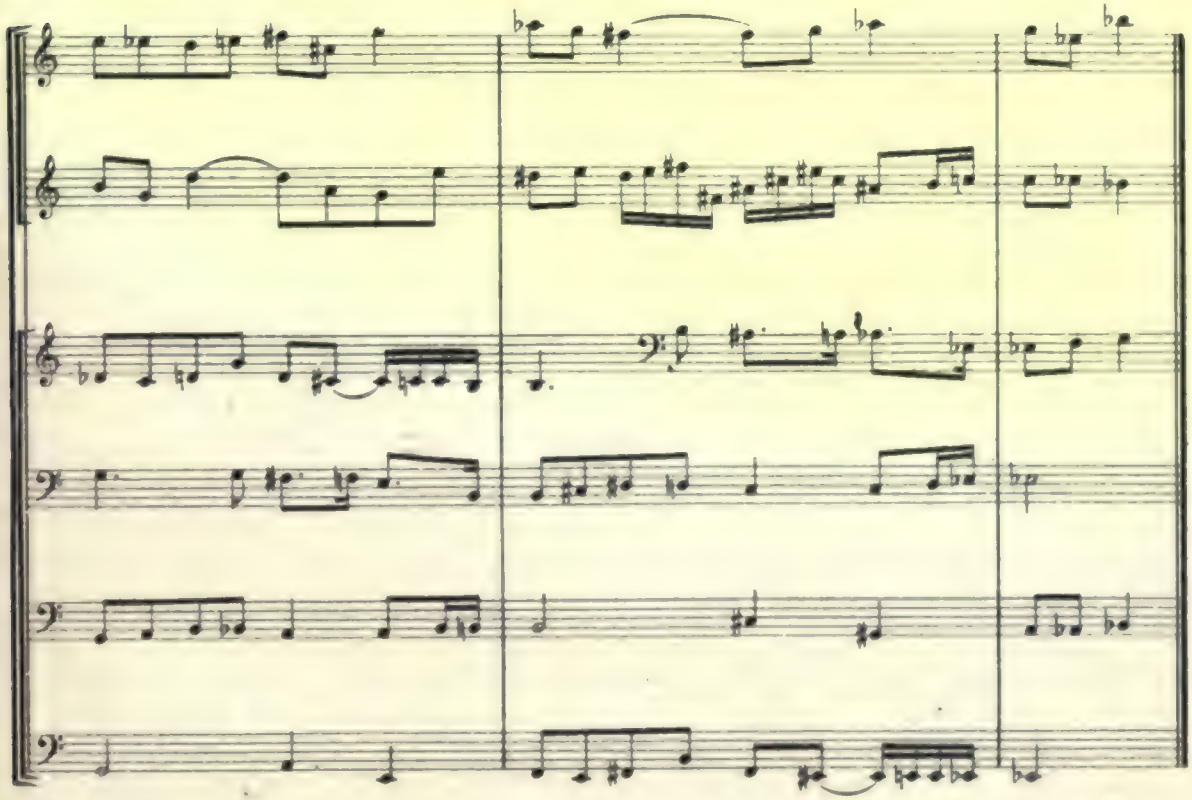




B







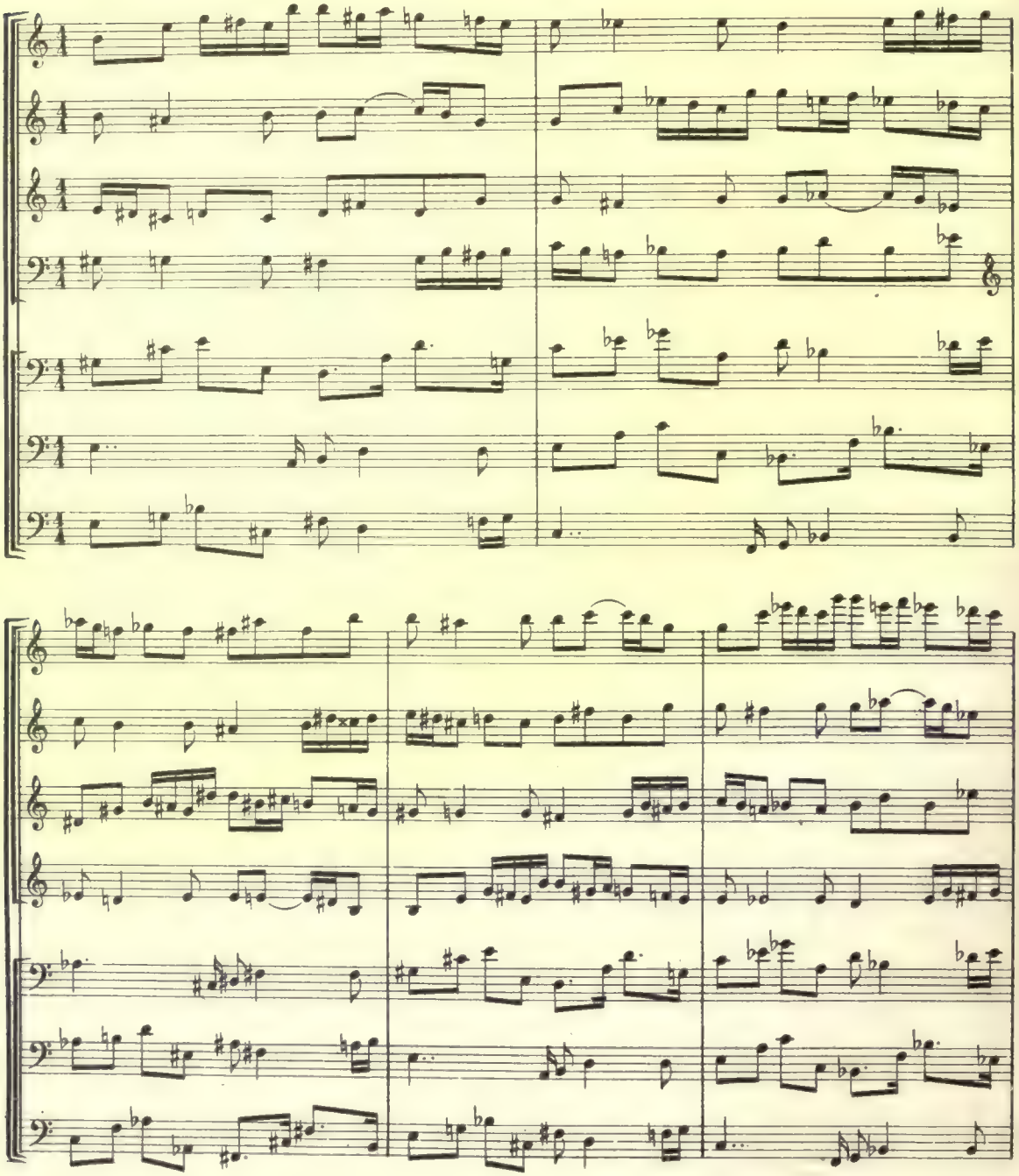
Zwei *siebenstimmige Doppelcanons*
in der grossen Terz.

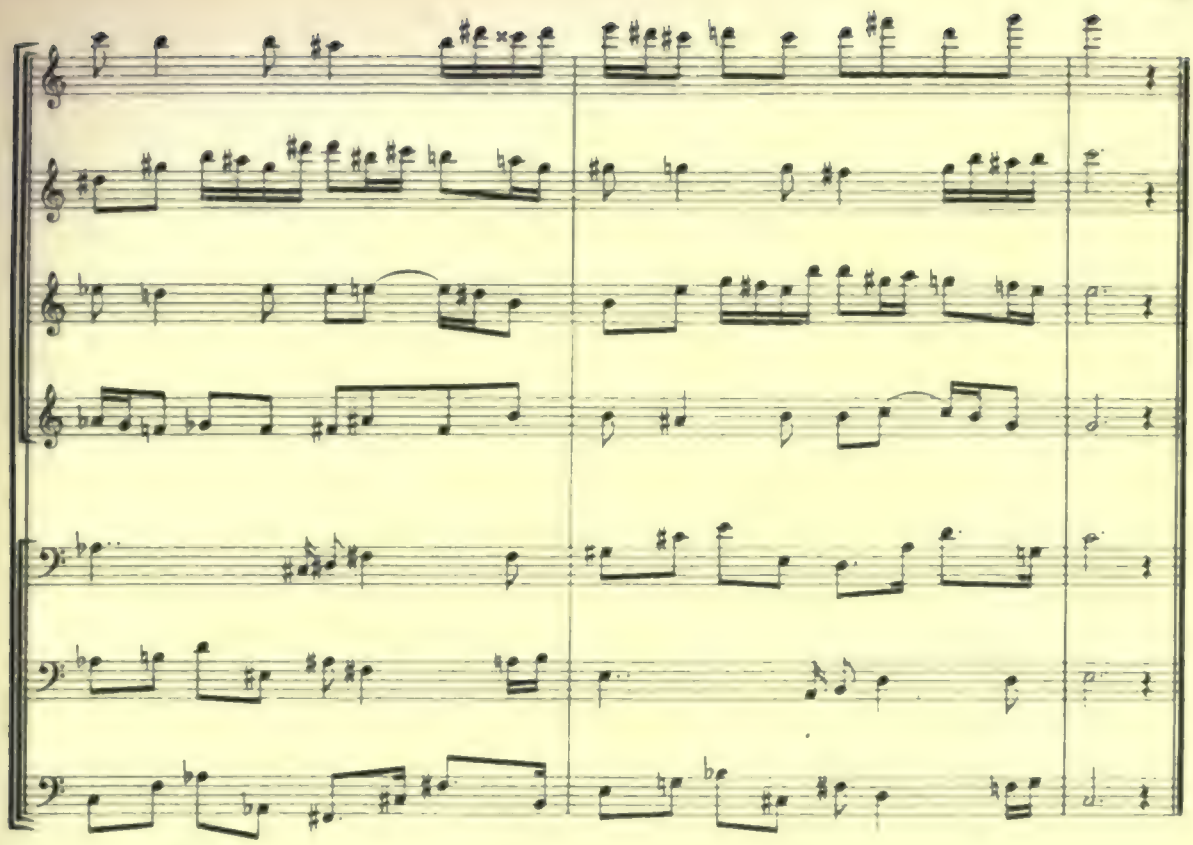
Der vierstimmige Canon ist viertaktig und steigt aufwärts, symmetrisch abwärts ; der dreistimmige Canon ist dreitaktig und bleibt in seiner Höhe.

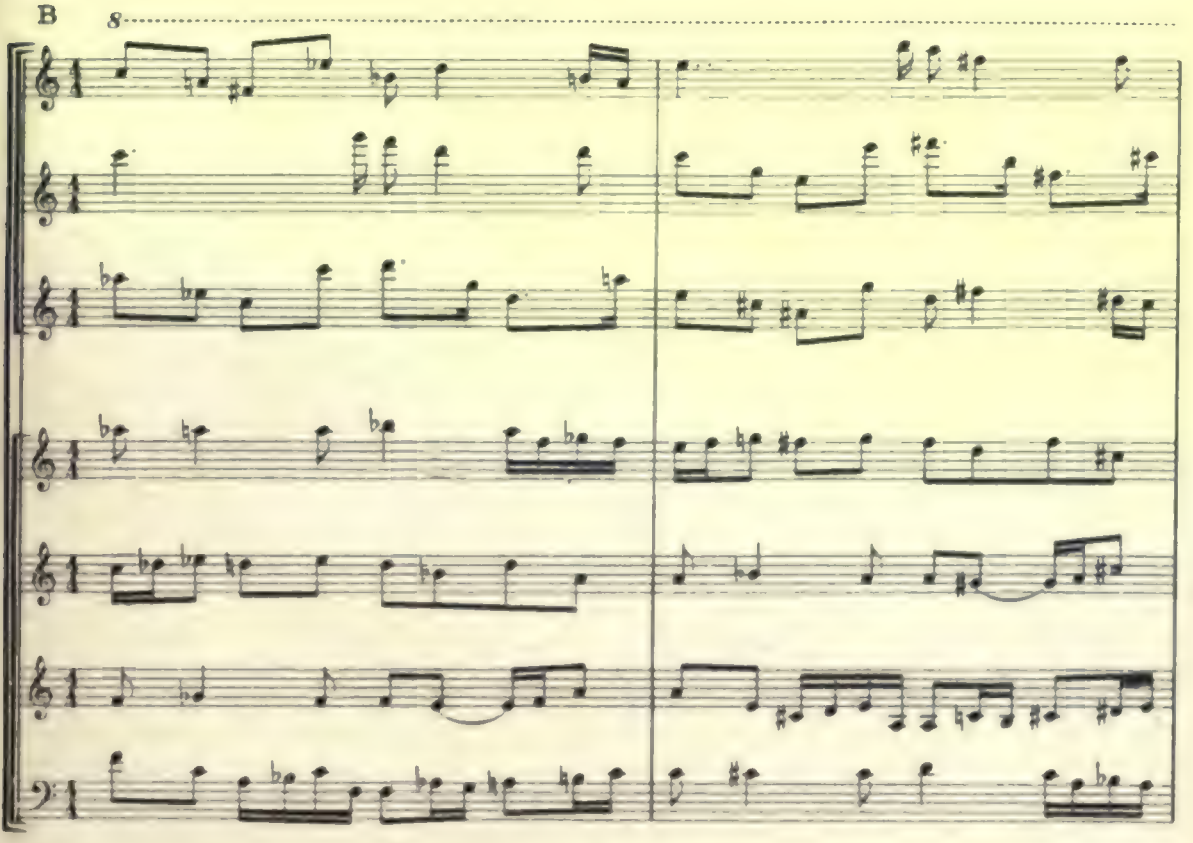
Two seven-part Double- canons
in the large Third.

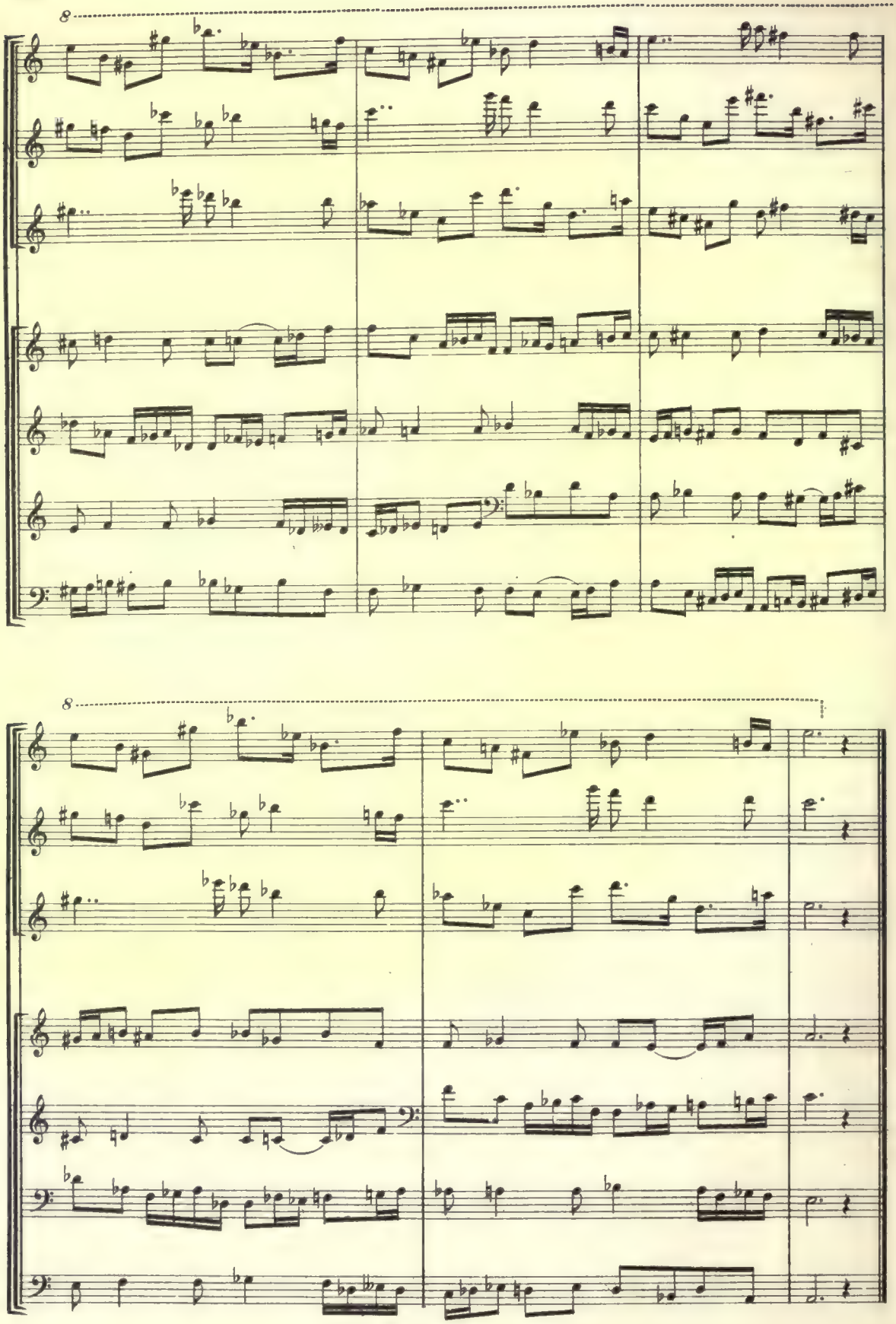
The four-part canon is four-measured and ascends, symmetrically it descends. The three-part canon is three-measured and remains in its height.

A.






B
8



Zwei *achtstimmige Doppelcanons* in der grossen Terz oder kleinen Sexte.

(Siehe den früheren Abschnitt: Ausarbeitung eines Entwurfs.)

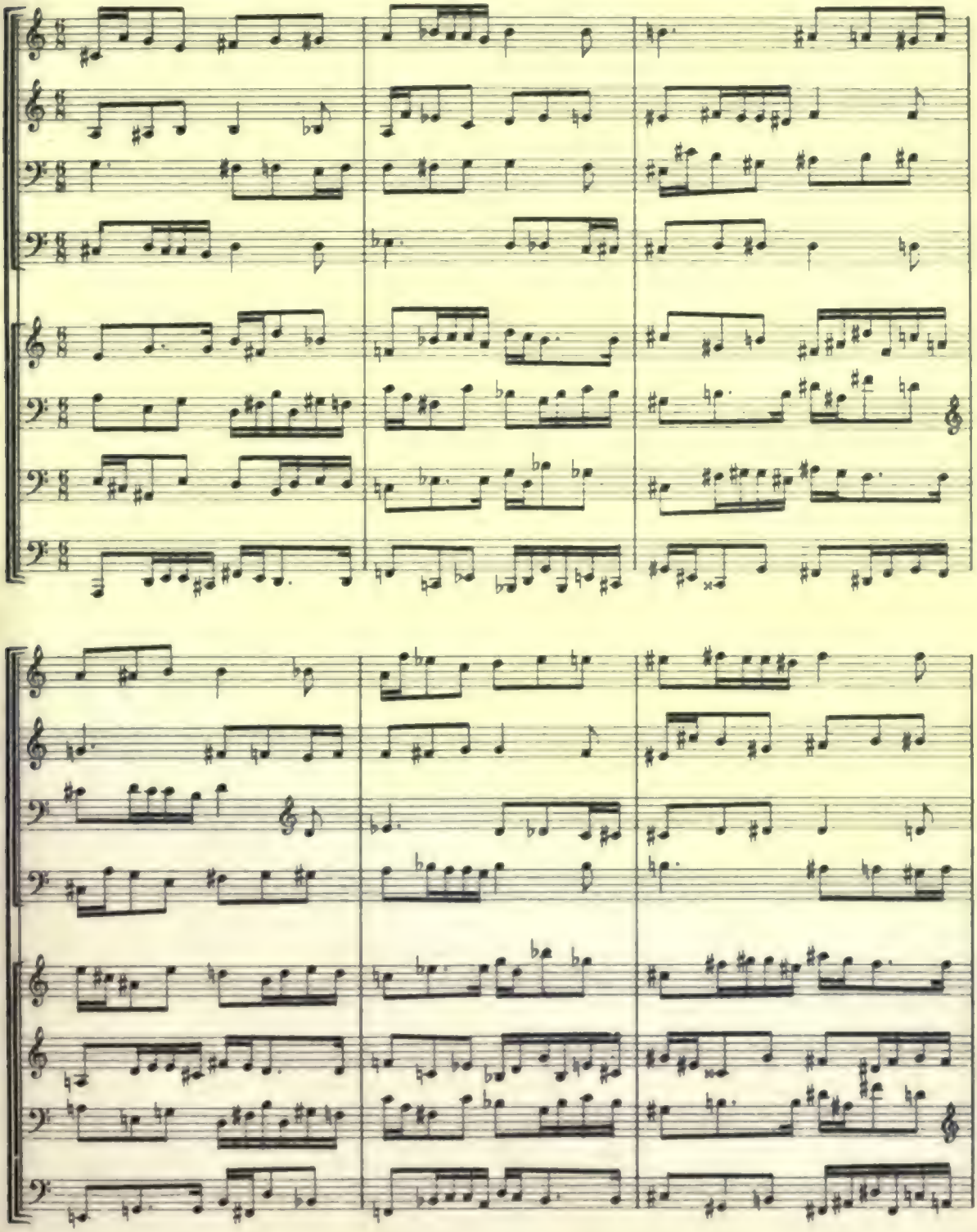
Beide Canons sind viertaktig und steigen aufwärts, symmetrisch abwärts. Die letzten drei Accorde sind frei.

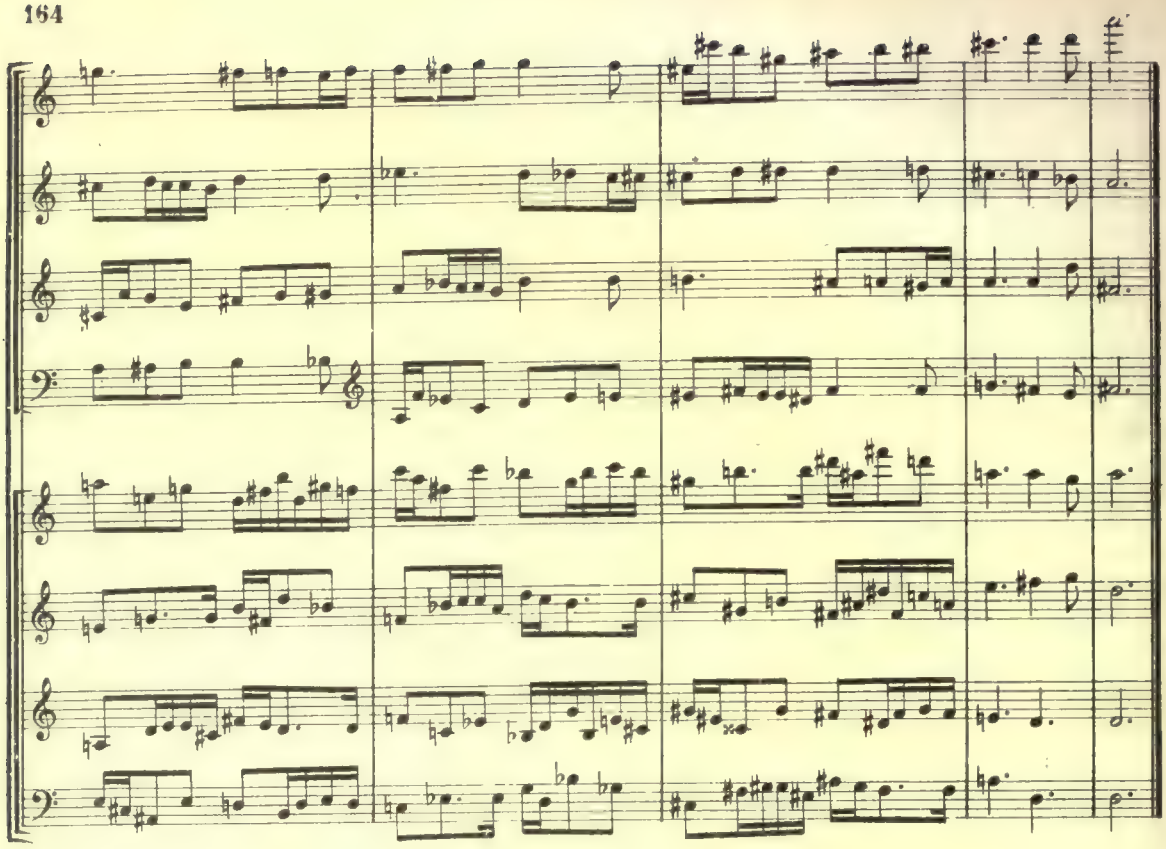
Two eight-part Double-canons *in the large Third or small Sixth.*

(Compare p. 139 "Elaboration of a sketch")

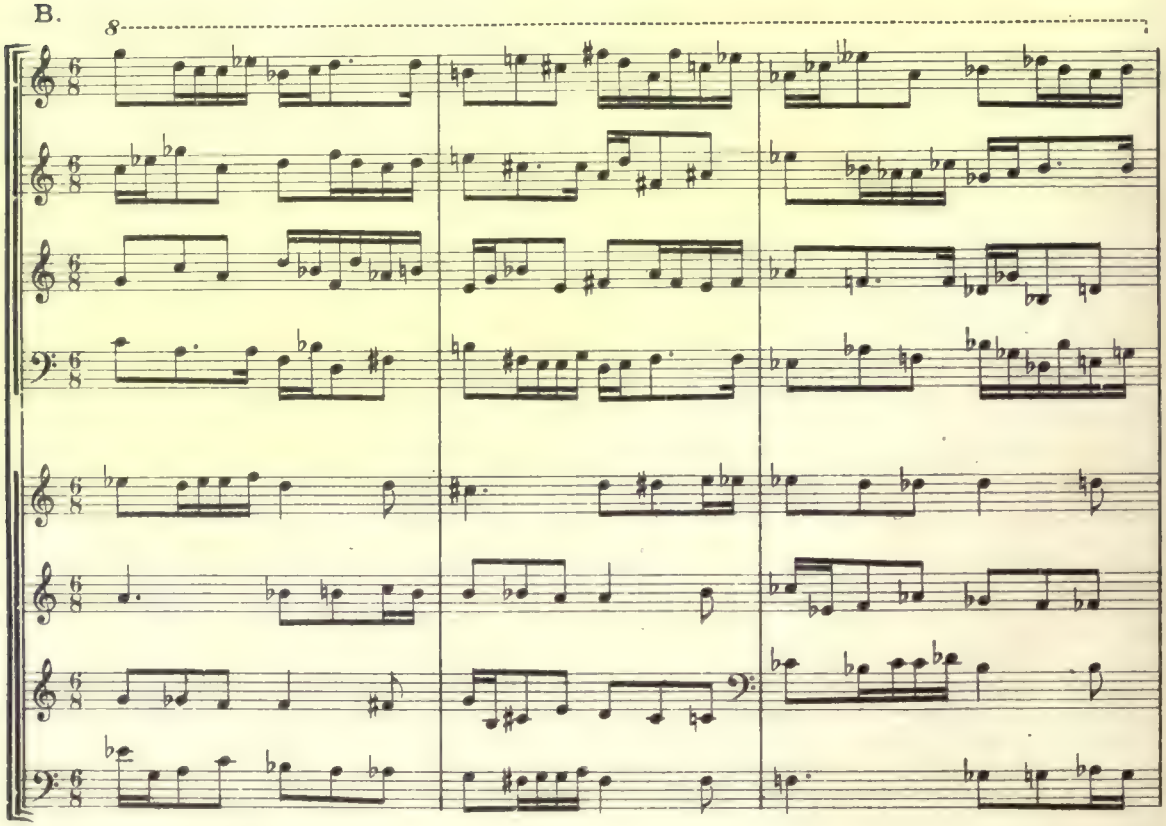
Both canons are of four measures and ascend, symmetrically they descend. Free cadence: the last three chords.

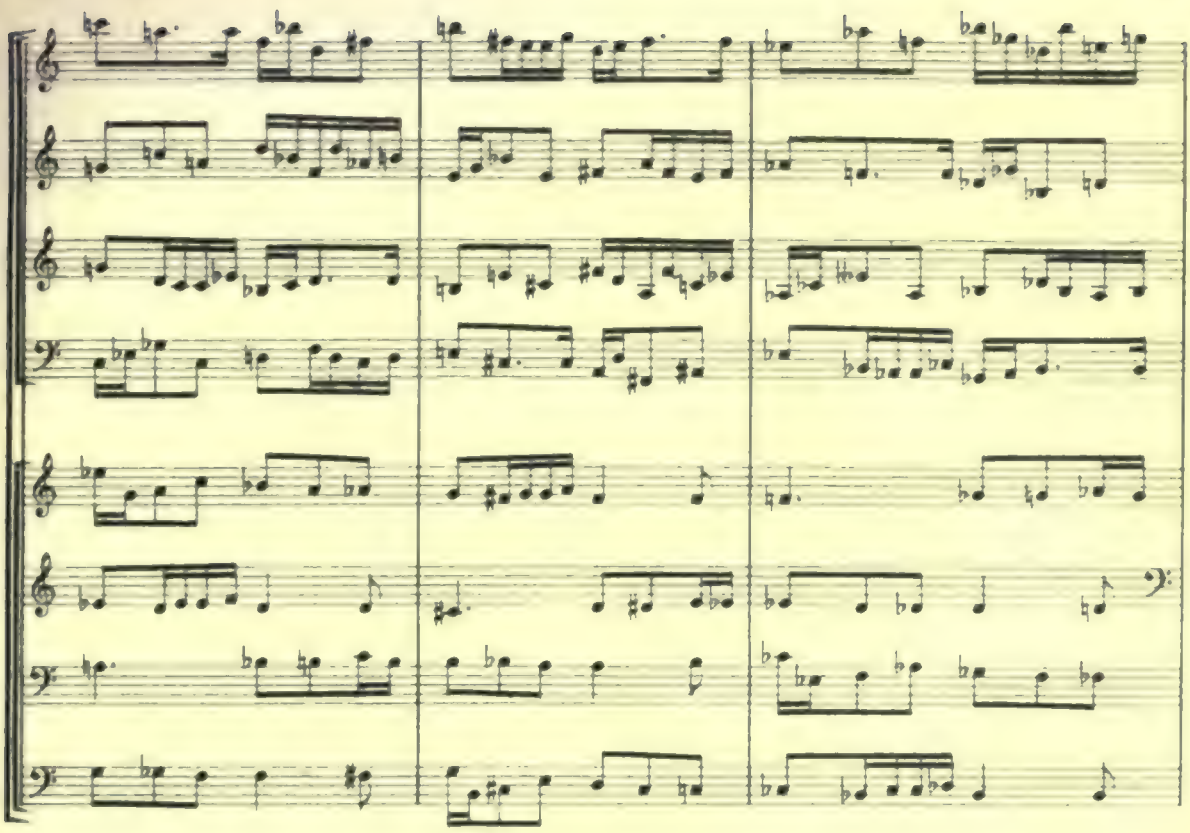
A.

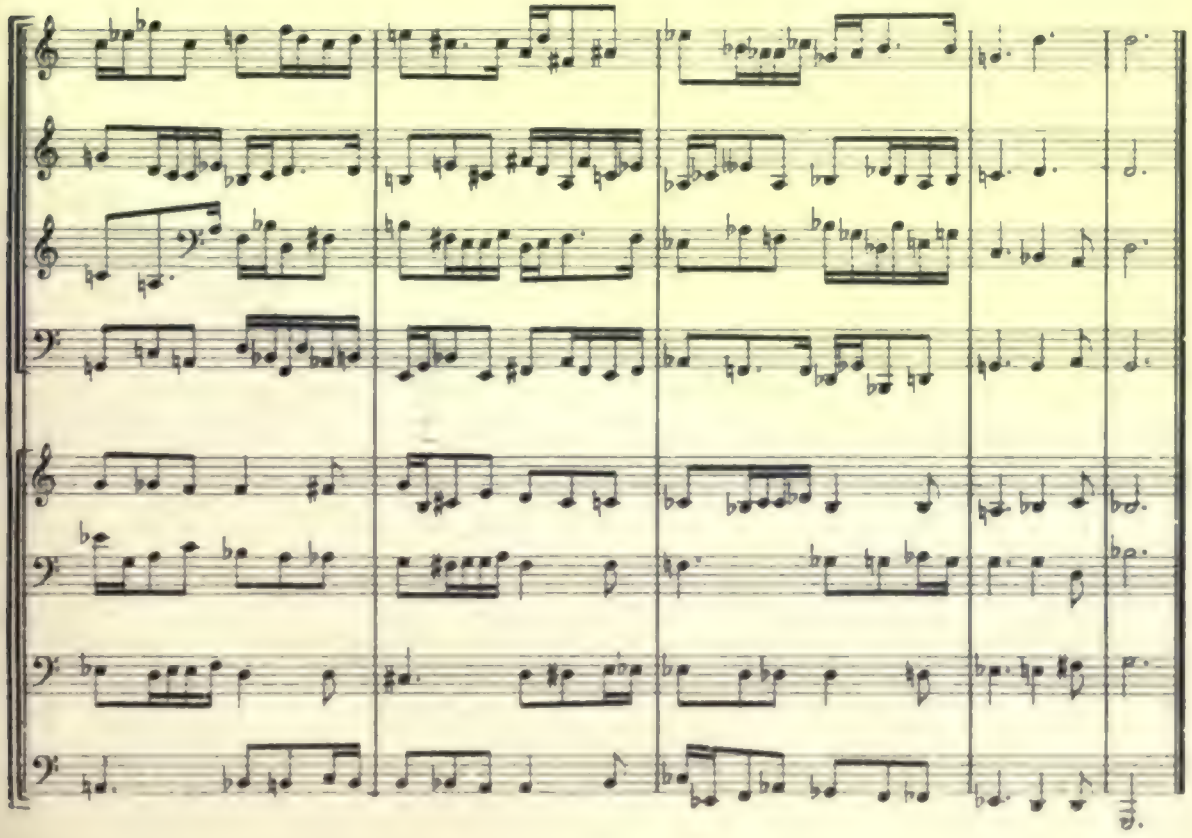




B.







Zwei *sechsstimmige Doppelcanons,* deren zweiter Theil die rückläufige Umkehrung des ersten ist.

Two six-part Double-canons *of which the second half is the retrograde inversion of the first half.*

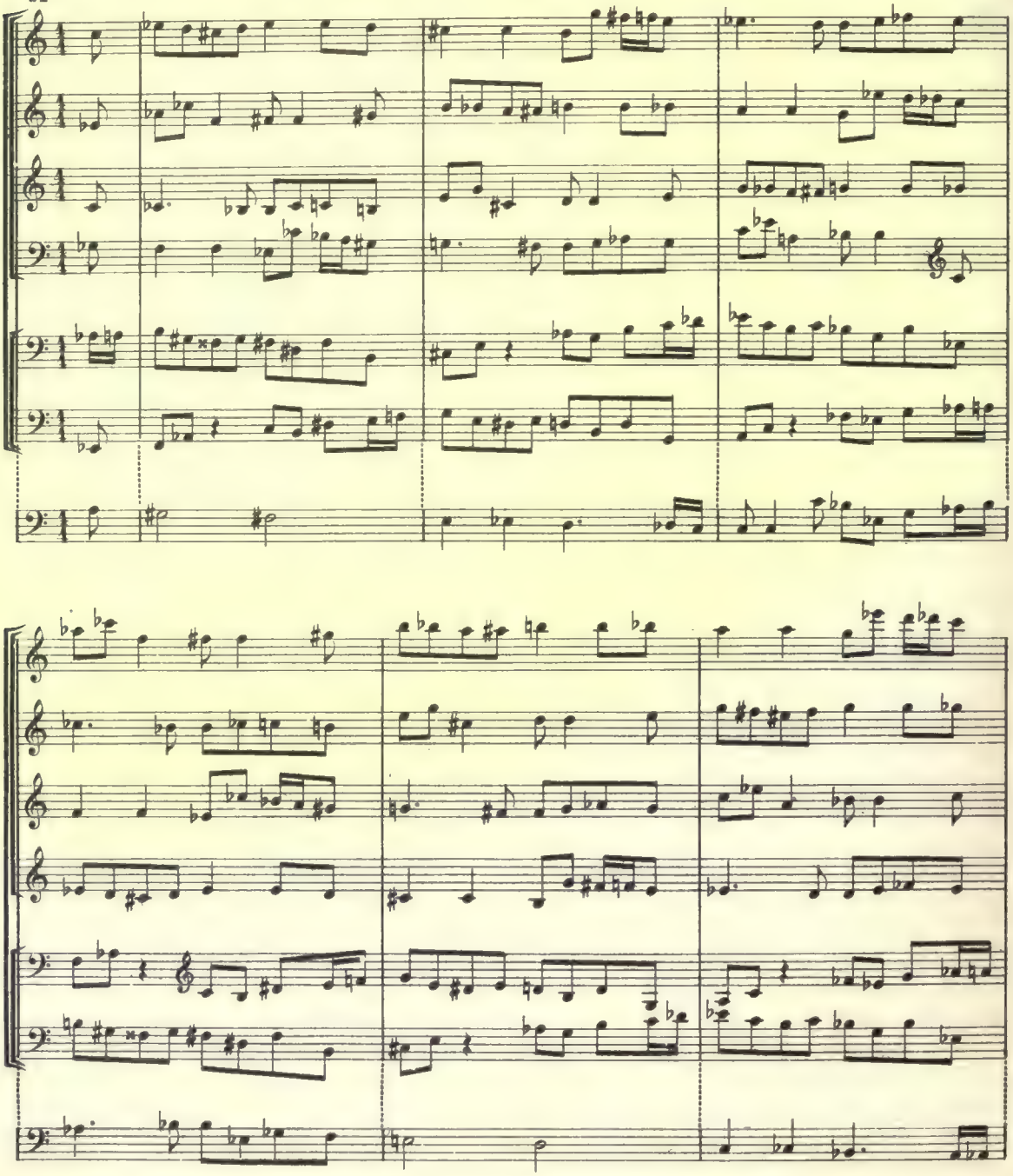
Der vierstimmige Canon ist viertaktig, der zweistimmge zweitaktig.

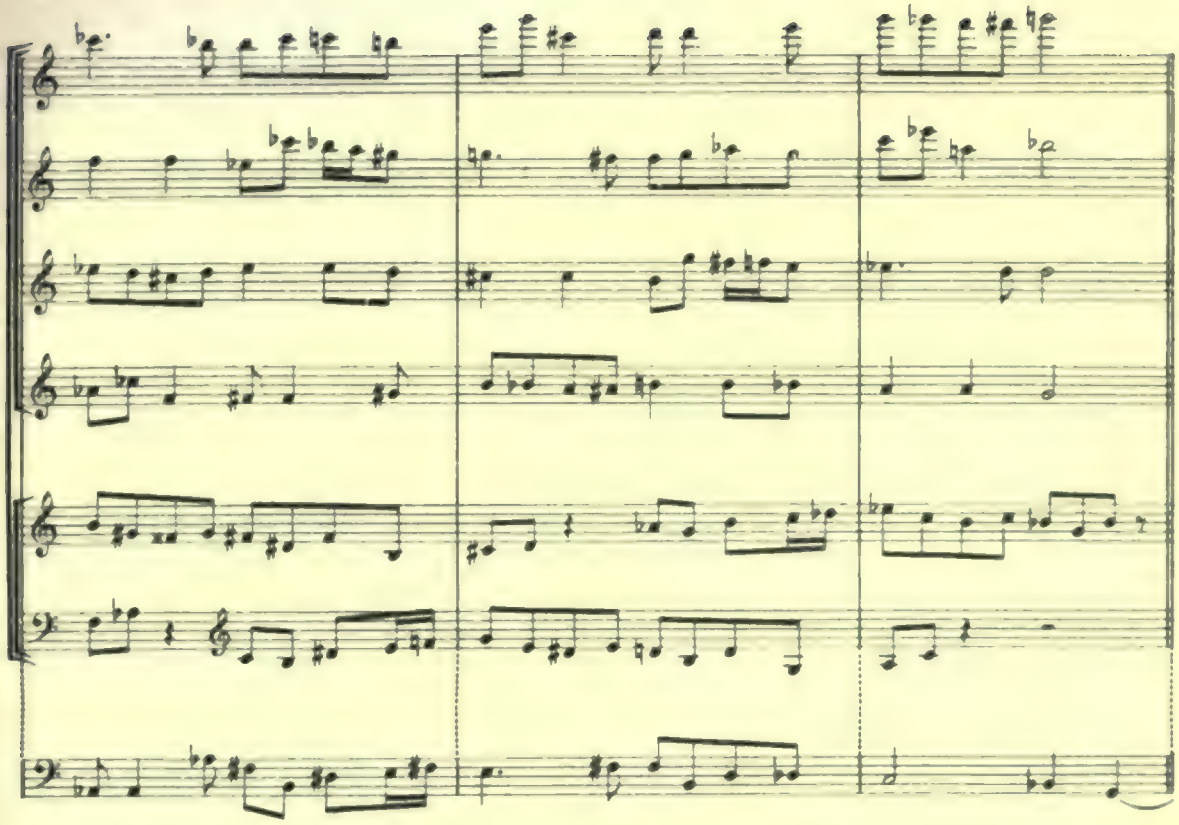
The four-part canon is four-measured, the two-part canon two-measured.

Der vierstimmige Canon kann auch mit der beigefügten viertaktigen Variation der „Ganztonigen" verbunden werden.

Omitting the two-part canon the additional four-measured variation of the whole-tone scale can be taken as supplement to the four-part canon.

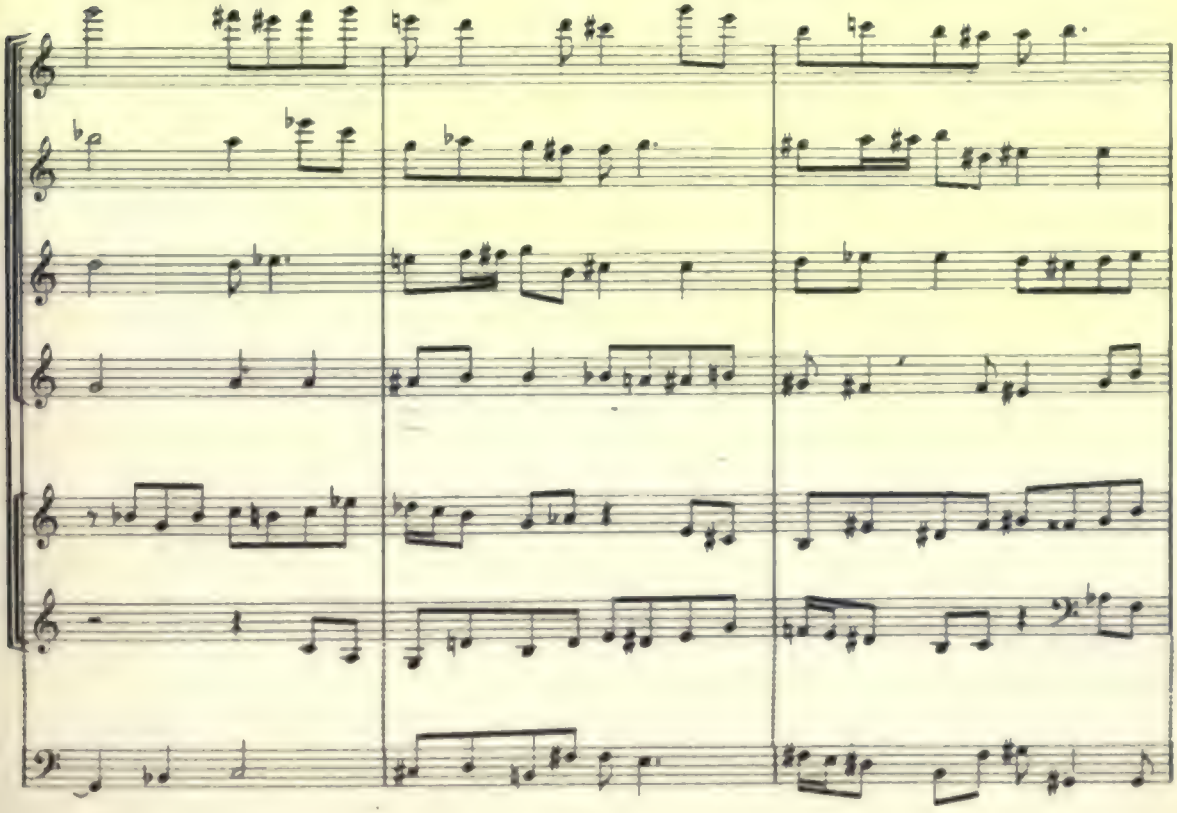
A

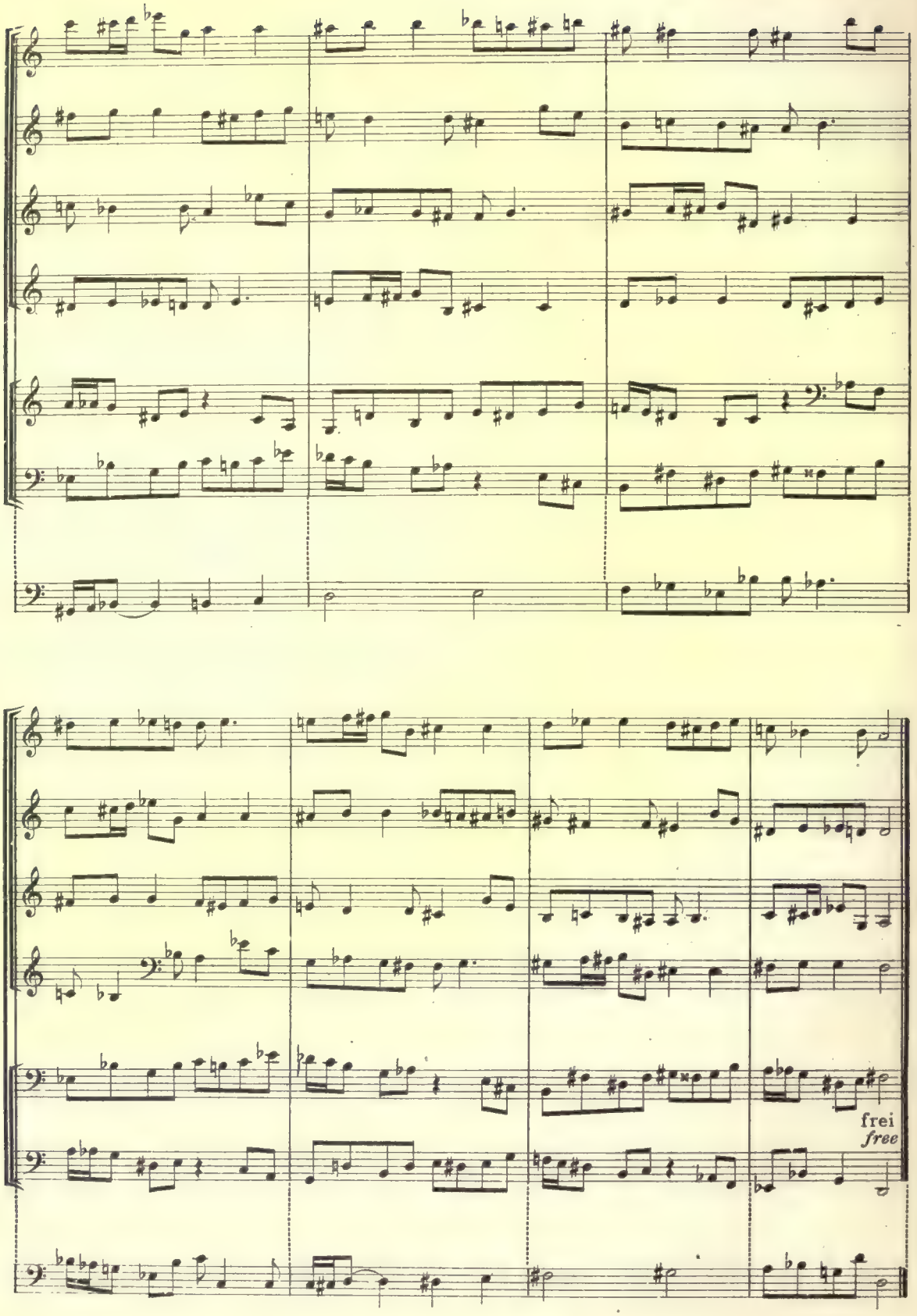


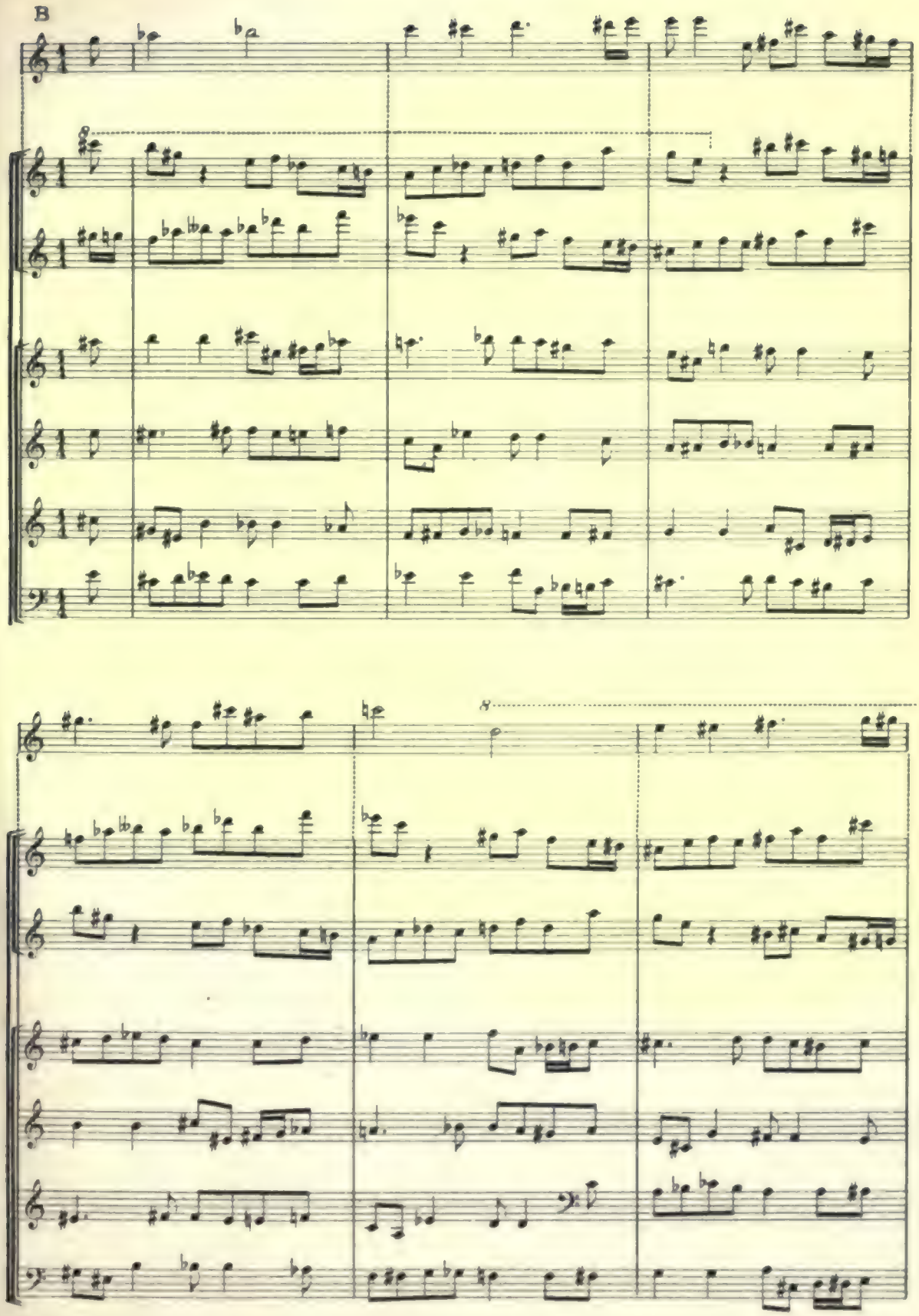


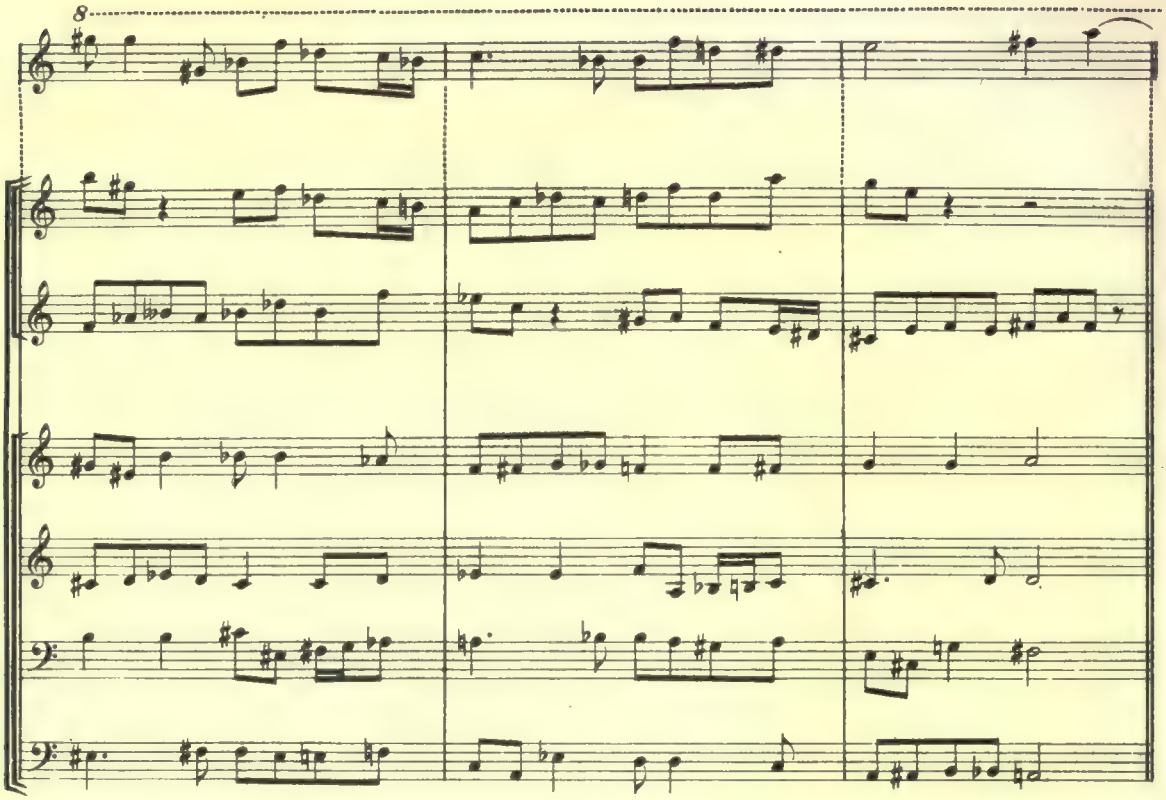
Rückläufige Umkehrung

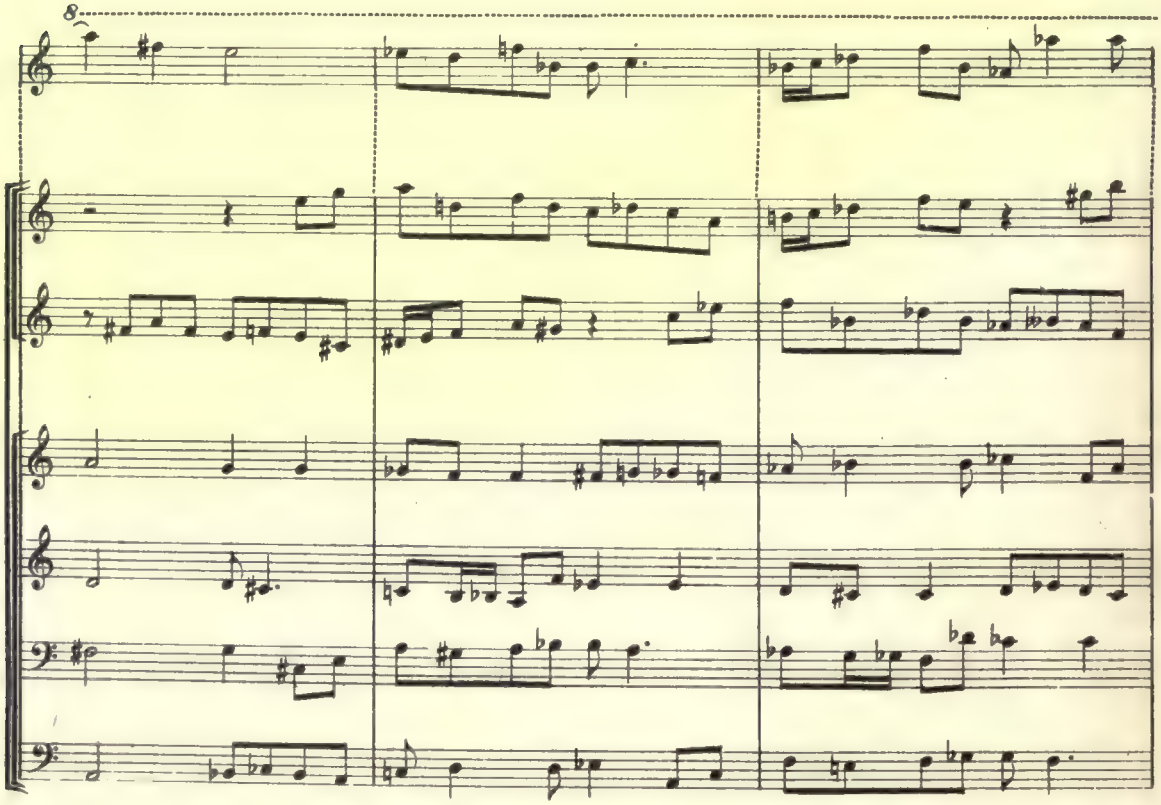
Retrograde inversion

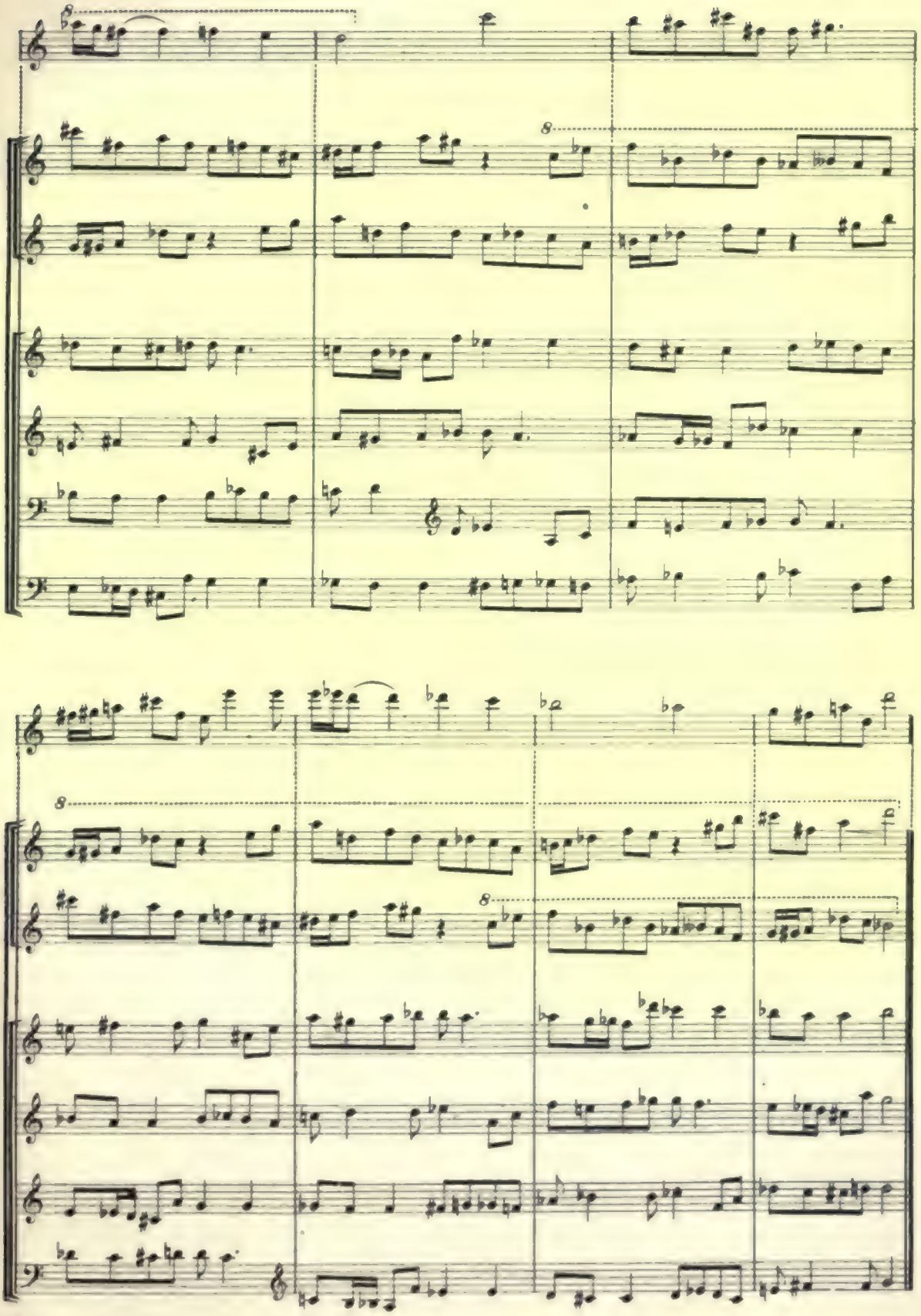



frei
free


B
A


8


8



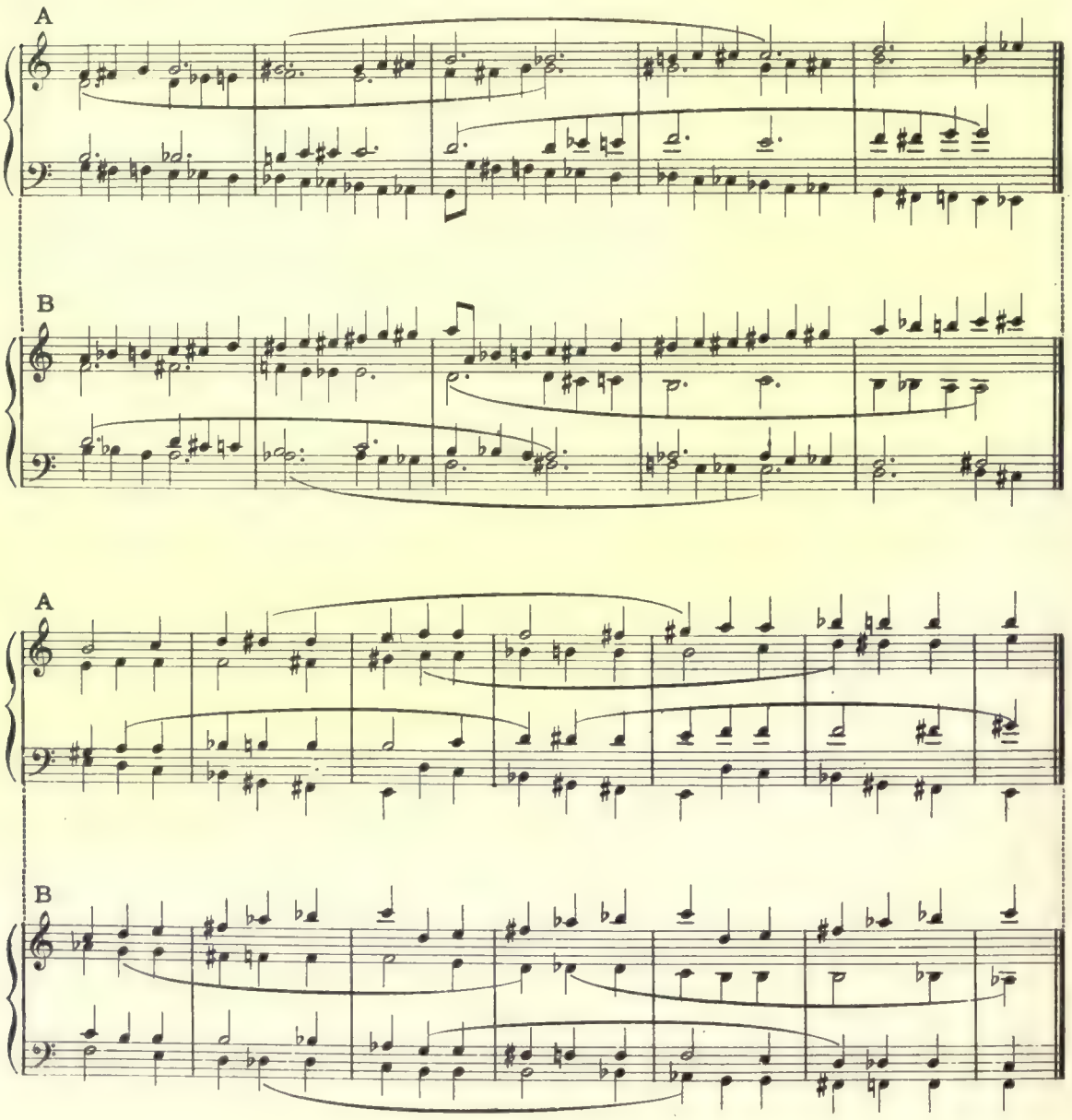
Canons im Tritonus

Wenn in vierstimmgemSatz die chromatische Tonleiter in Gruppen von sechs Noten,oder die ganztonige in Gruppen von dreien, gleichmässig harmonisirt wird,und in den einzelnen Gruppen die Stimmführung dieselbe bleibt, so entstehen *dreistimmige Canons* im Tritonus (übermässige Quarte) oder in seiner Umkehrung, der verminderten Quinte.
(Die halbtonige Tonleiter kann durch Ganztöne, die ganztonige durch Halbtöne unterbrochen werden.)

Canons in the Tritone

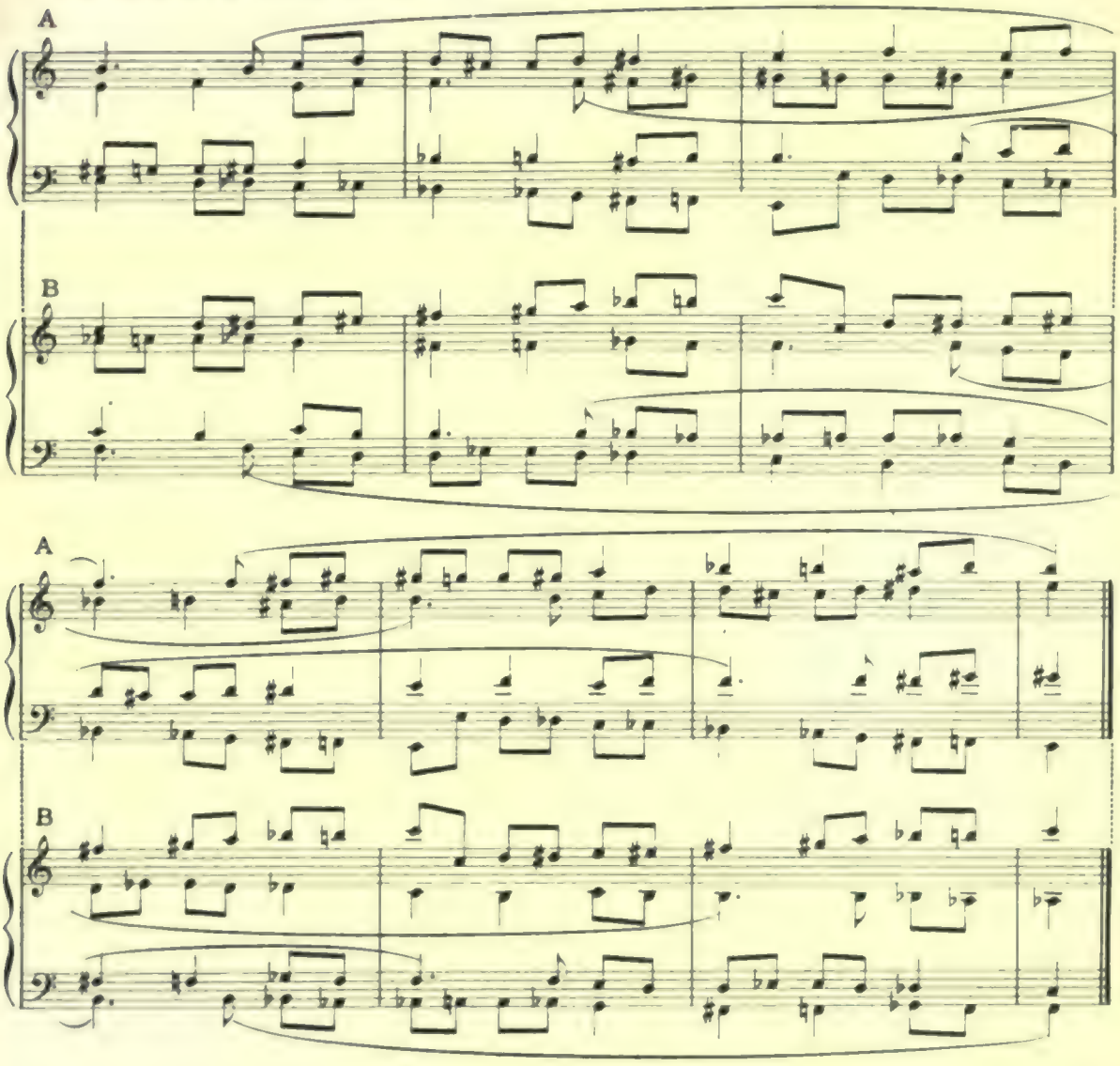
If in a four-part setting the chromatic scale in groups of six, or the whole-tone scale in groups of three notes, is harmonized uniformly, and the part-progression in the different groups is not altered, three-part canons in the Tritone, or its inversion, the diminished Fifth, result.

(The half-tone scale may be interrupted by whole-tones, and the whole-tone scale by half-tones.)



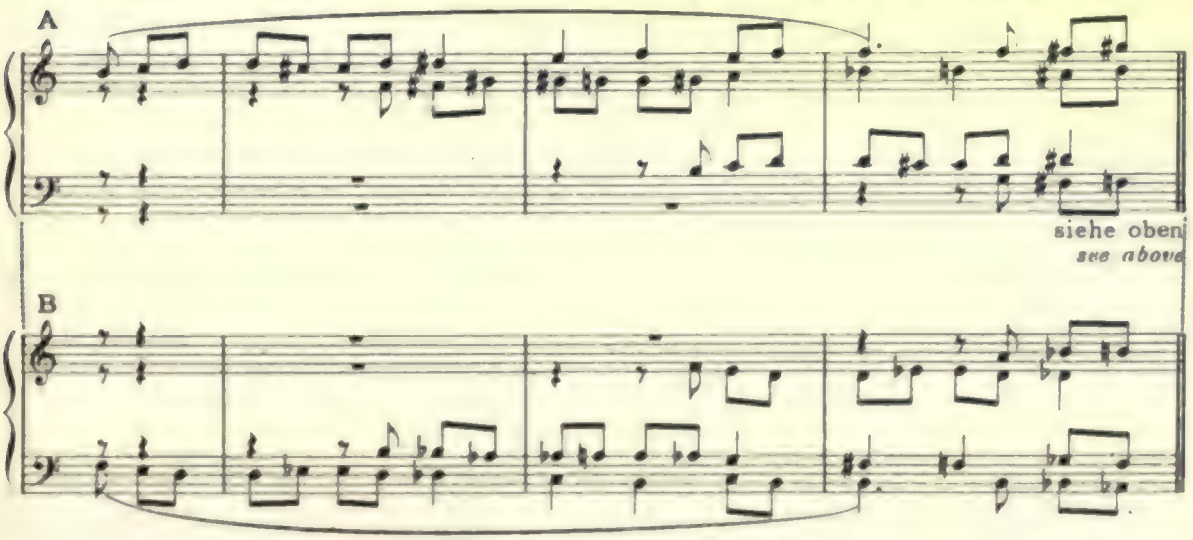
Eine Variation der beiden letzten Sätze

A variation of the last two examples



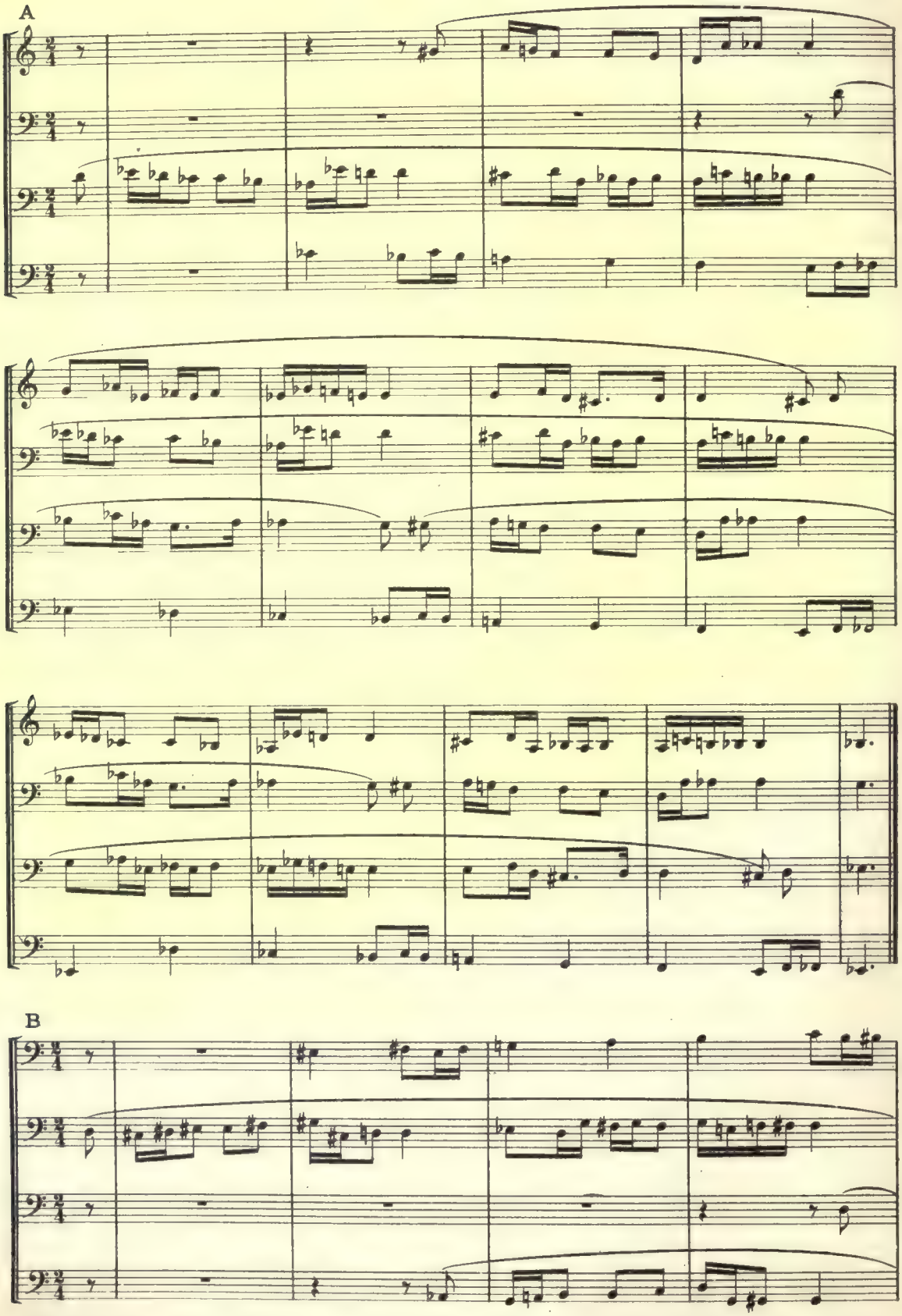
Die Stimmen setzen nacheinander ein

The parts enter in succession

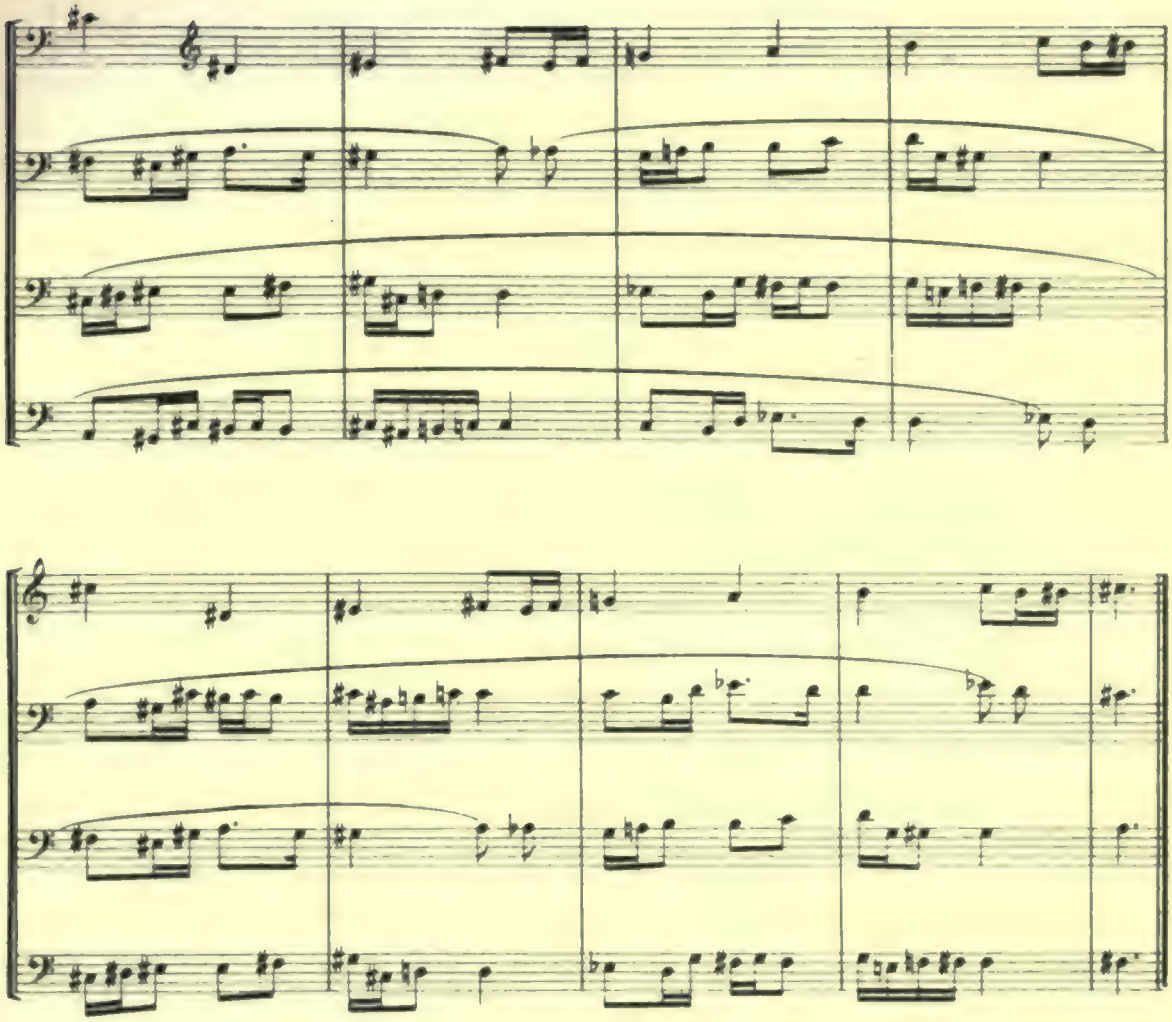


Zwei *dreistimmige Canons im Tritonus* — *Two* three-part canons in the Tritone

A



B



Die stützende Tonleiter im 1. Canon mag als Es dur oder A dur betrachtet werden. Ihre Zusammensetzung ist in beiden Fällen dieselbe: Dur mit übermässiger Quarte, kleiner Sexte und Septime, nebst beigefügter kleinen Secunde:

The accompanying scale in canon A may be considered as Eb major or A major. In both instances the scale is composed in the same manner: major with augmented Fourth, small Sixth and Seventh, and an additional small Second:

und im 2. Canon als Fis moll oder C moll, ein Moll mit kleiner Secunde und grosser Sexte, nebst beigefügter übermässigen Quarte:

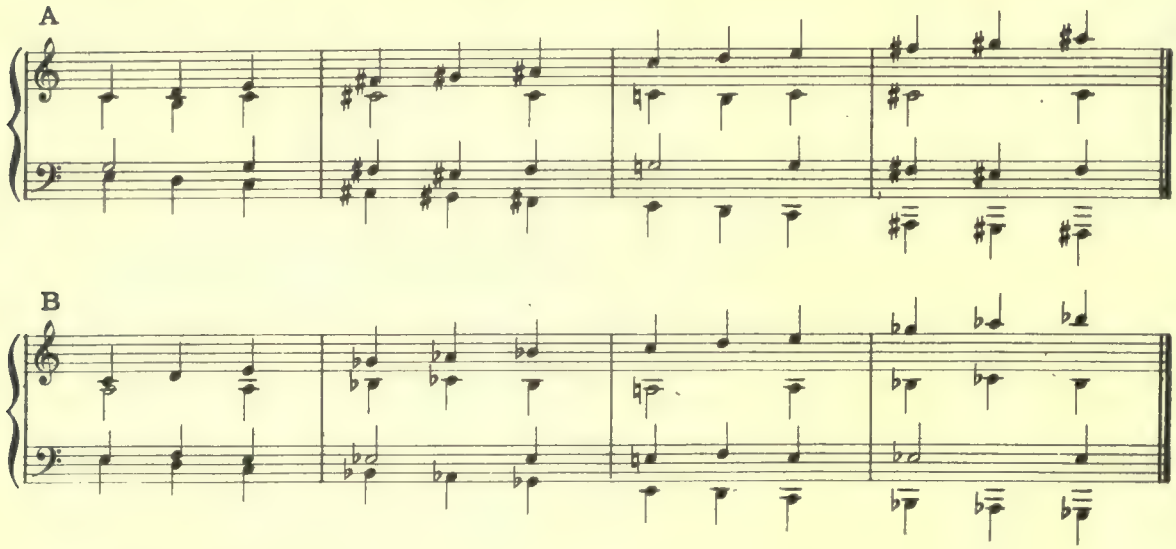
Consequently, in the symmetrical inversion, canon B, the scale is F♯ minor or C minor with small Second and large Sixth, and an augmented Fourth:

Zweistimmige Canons im Tritonus

lassen sich am leichtesten herstellen durch Harmonisirung der *ganz- oder halbtonigen Tonleiter in Gegenbewegung.* Auch hier gilt das früher Gesagte über Eintheilung und Harmonisirung der Gruppen, sowie über Abänderung der Tonleiter.

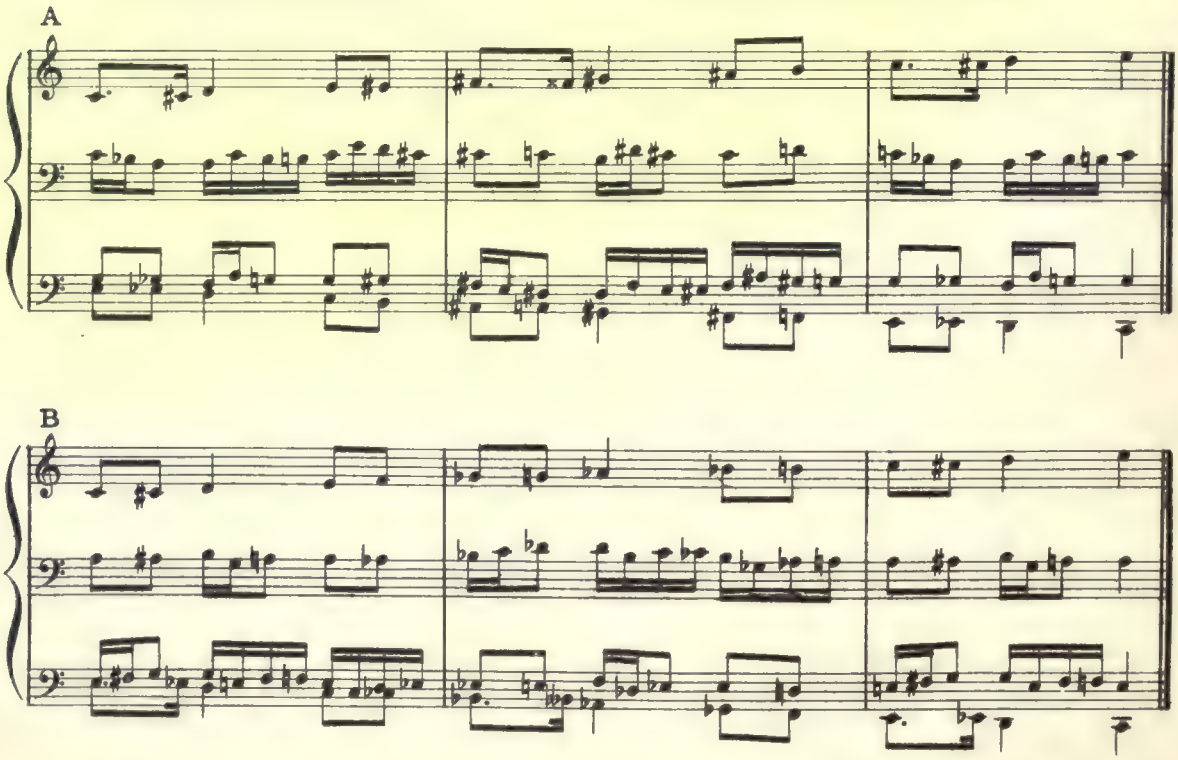
Two-part canons in the Tritone

are easily composed by harmonizing the whole- or half-tone scale in contrary motion. *What is said above and in previous chapters about division in groups and alteration of the scale holds good here too.*



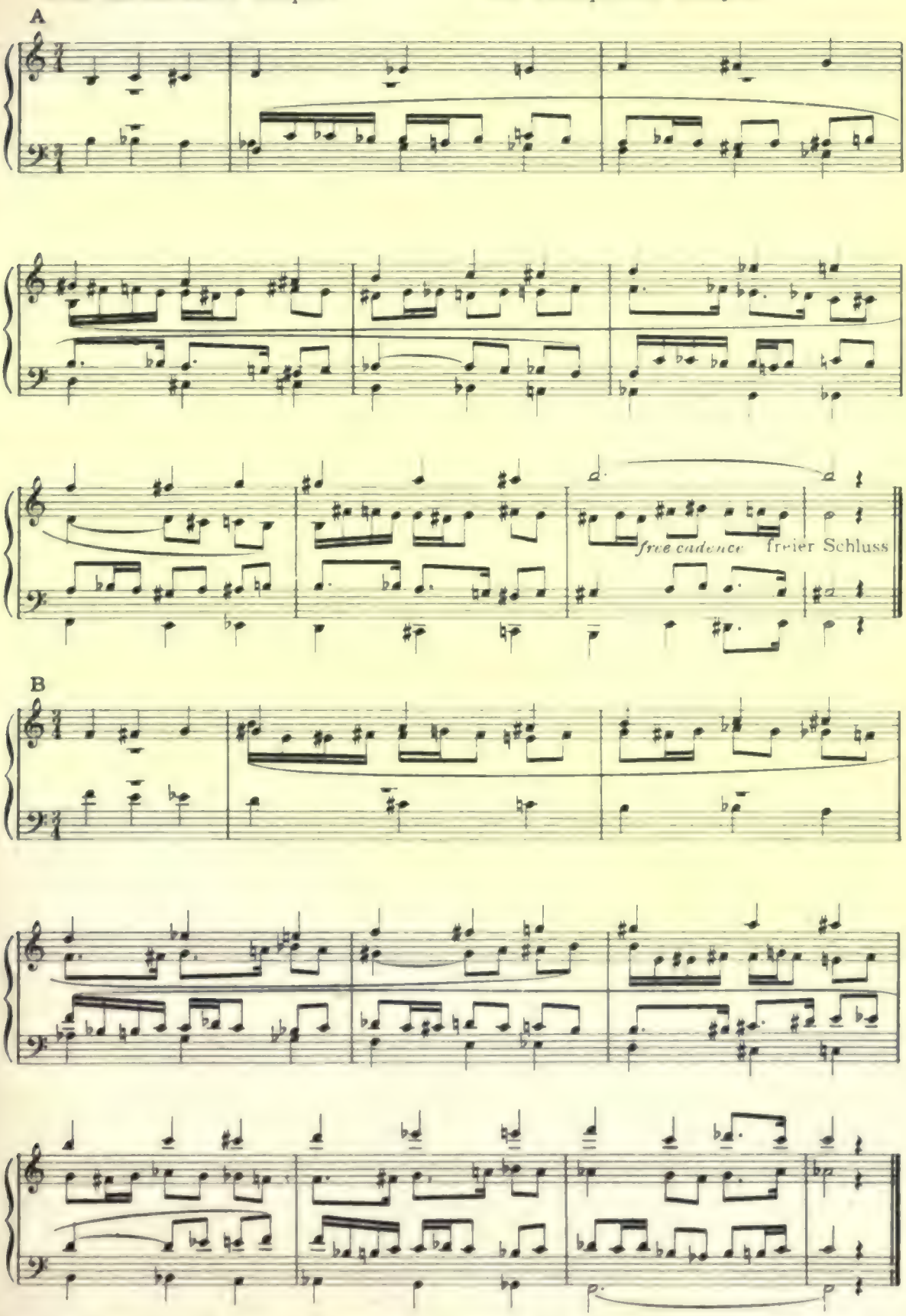
Eine Variation dieser Sätze

A variation of these settings



Zwei ausführlichere Beispiele

Two accomplished examples



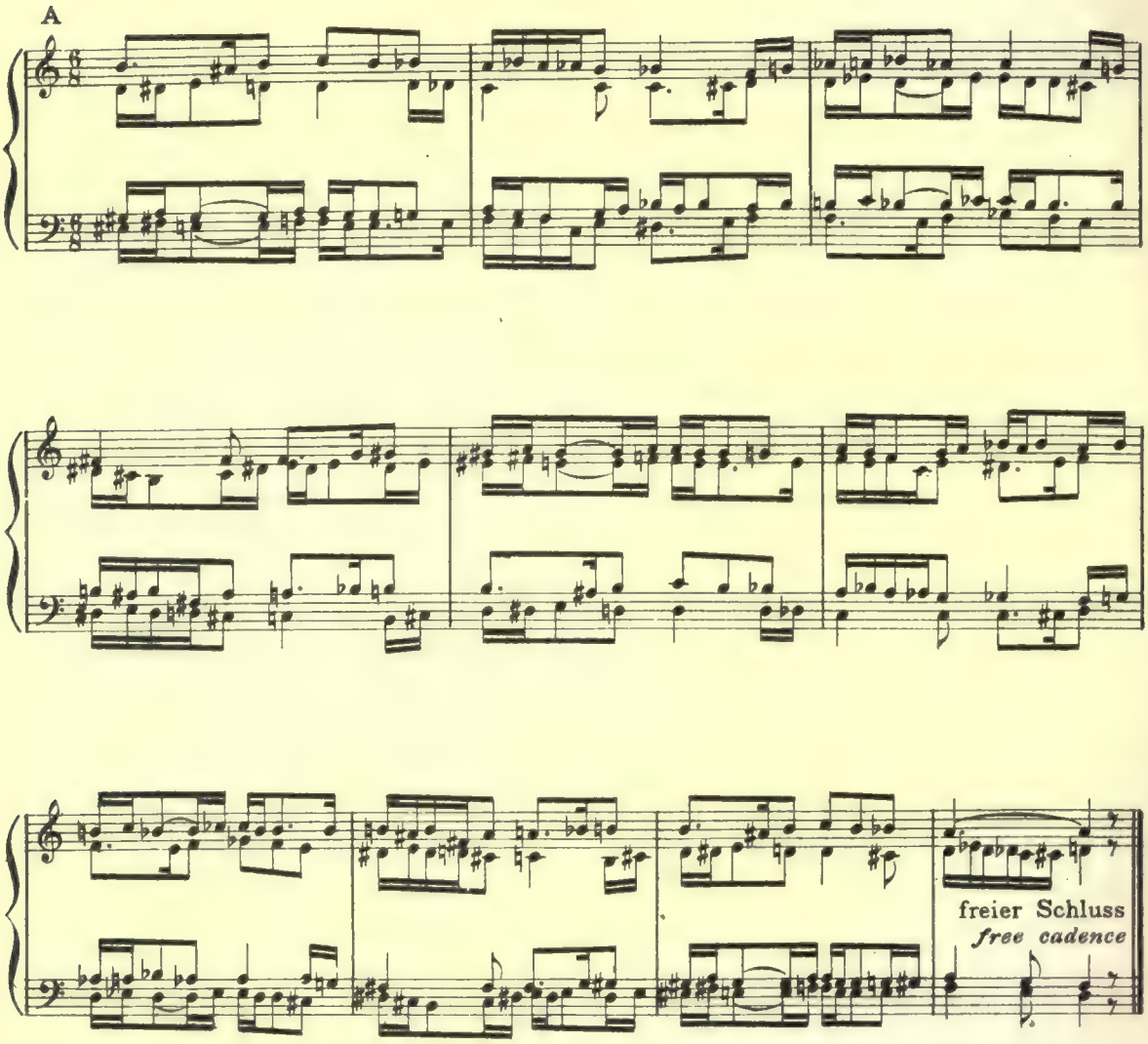
Zwei *vierstimmige Canons im Tritonus*

Thema von 8 Takten

Two four-part canons in the Tritone

Theme of 8 measures

A

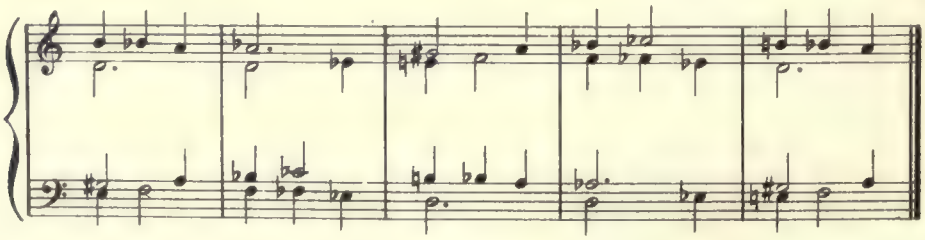


Der erste Entwurf

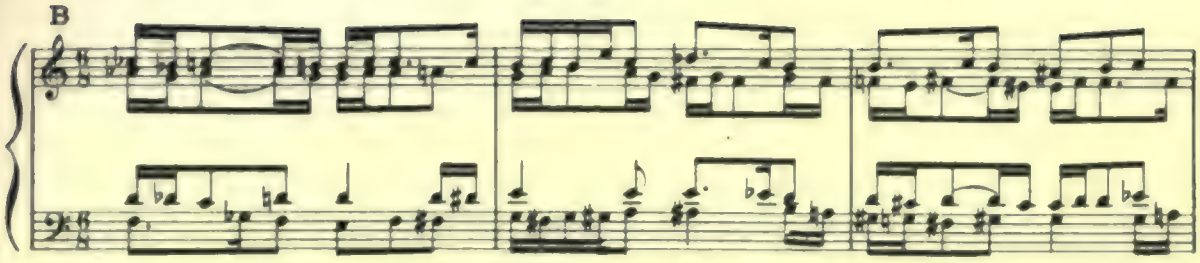
Rudimental sketch

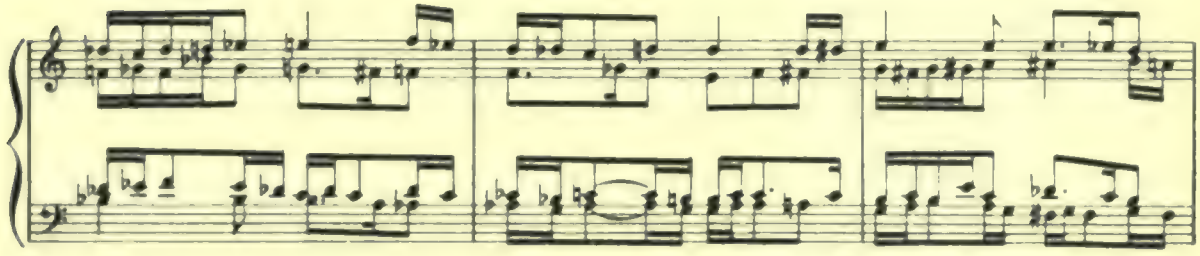
Accordverbindungen, wiederholt im Tritonus

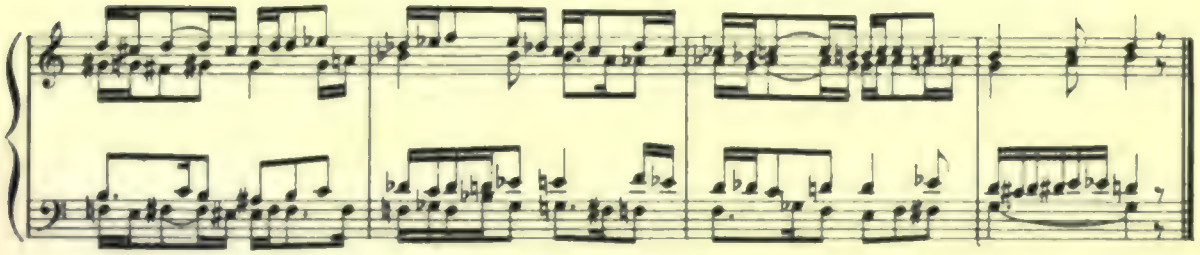
Chord connections repeated in the Tritone



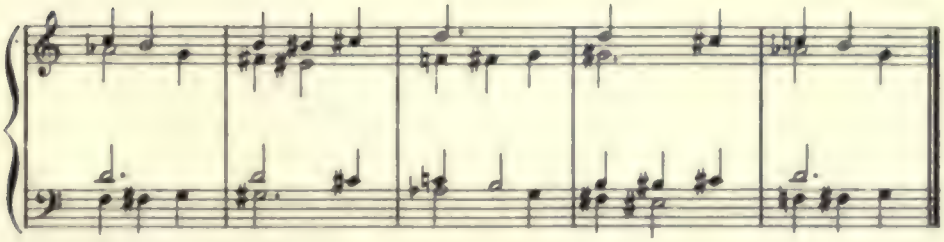
B







siehe S. 178 *see p. 178*

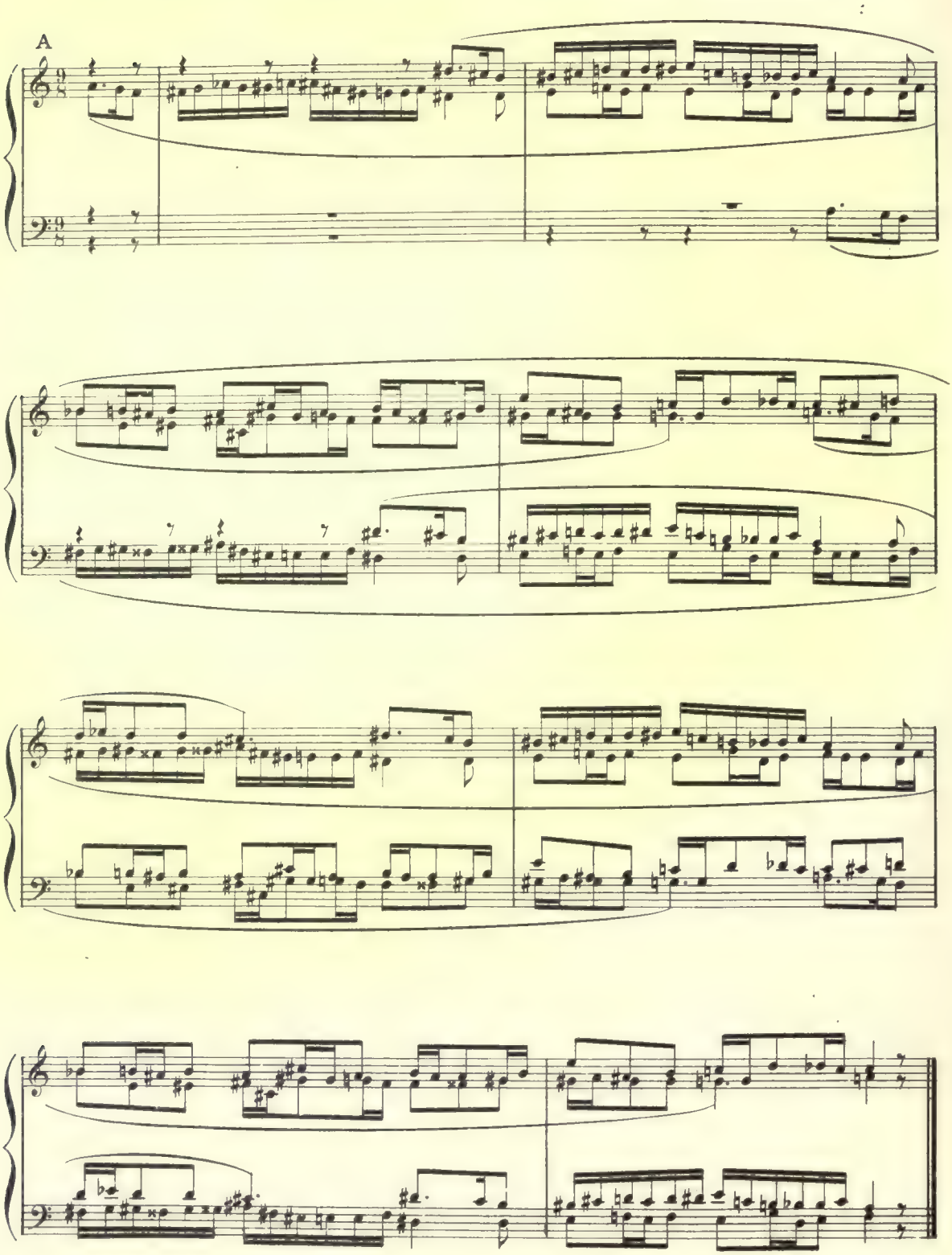


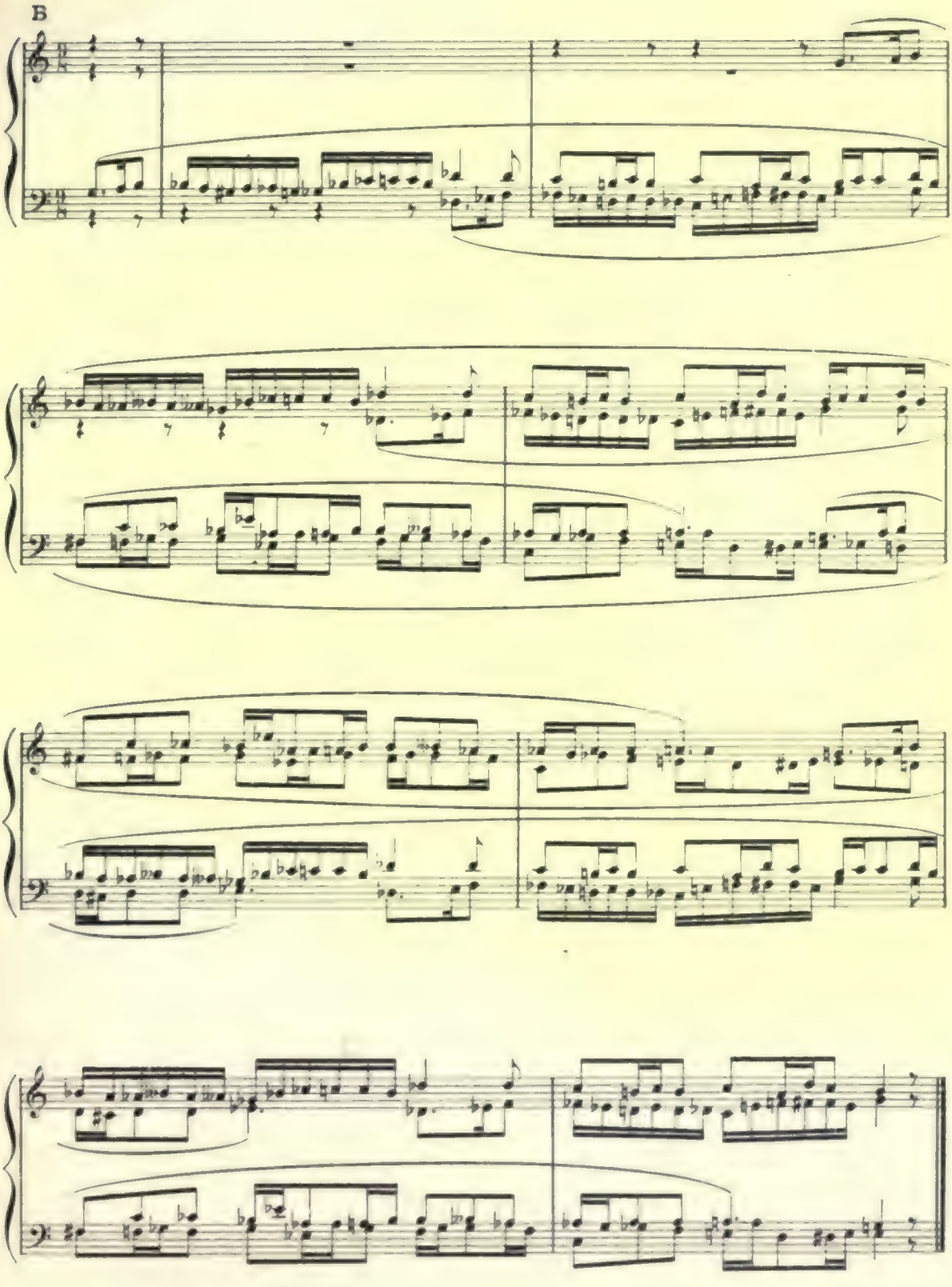
Zwei *vierstimmige Canons im Tritonus*

Thema von 4 Takten

Two four-part canons in the Tritone

Theme of 4 measures



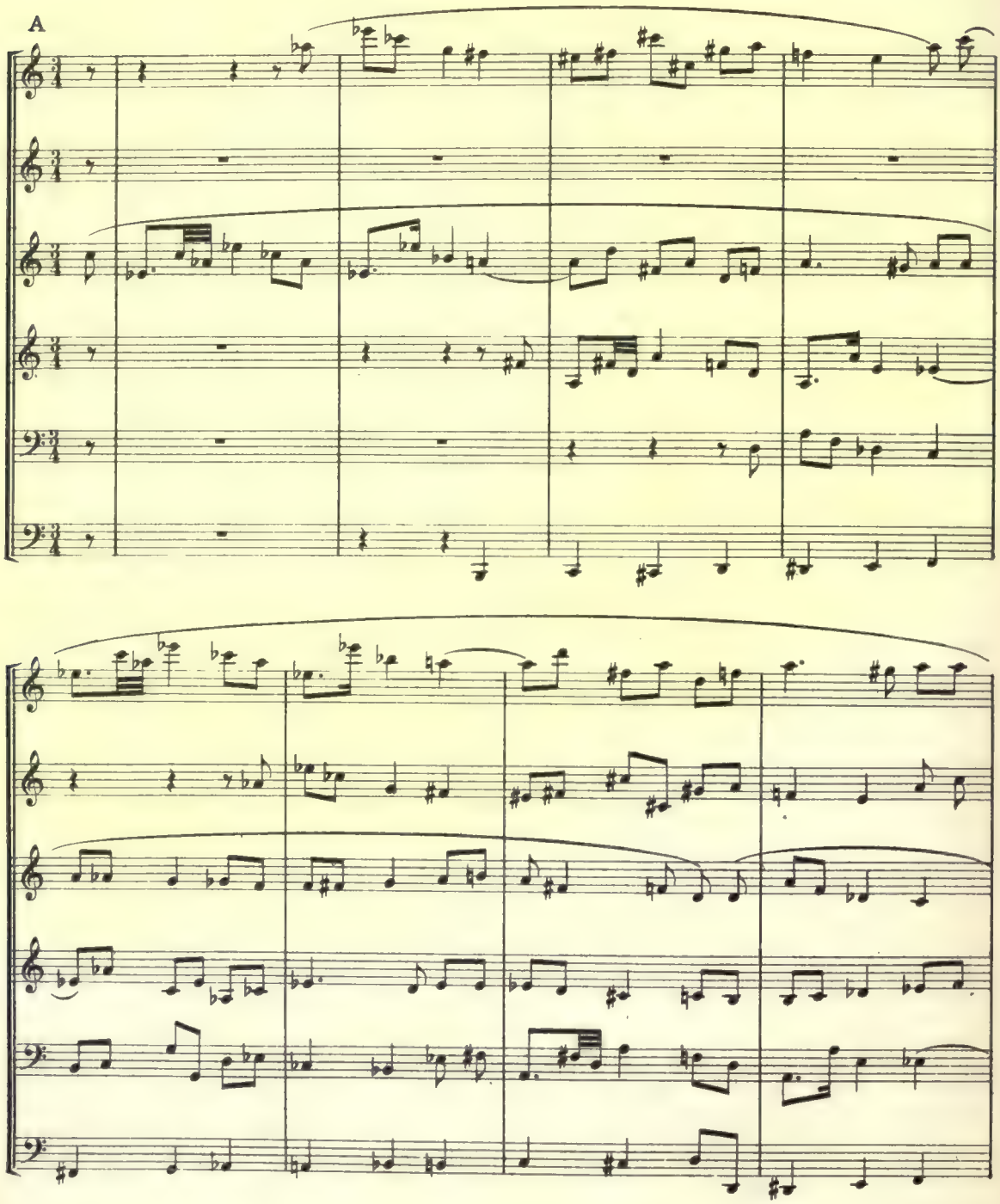

B

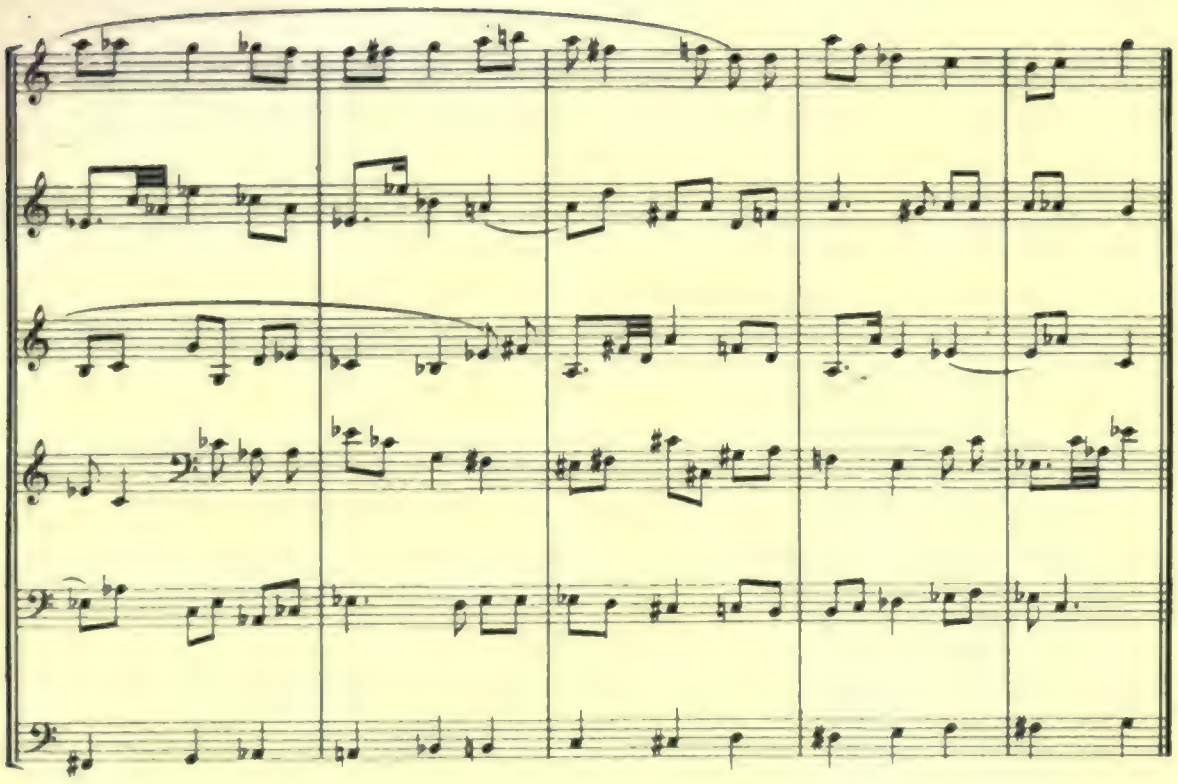
Zwei *fünfstimmige Canons im Tritonus,* mit der chromatischen Tonleiter als Füllstimme.

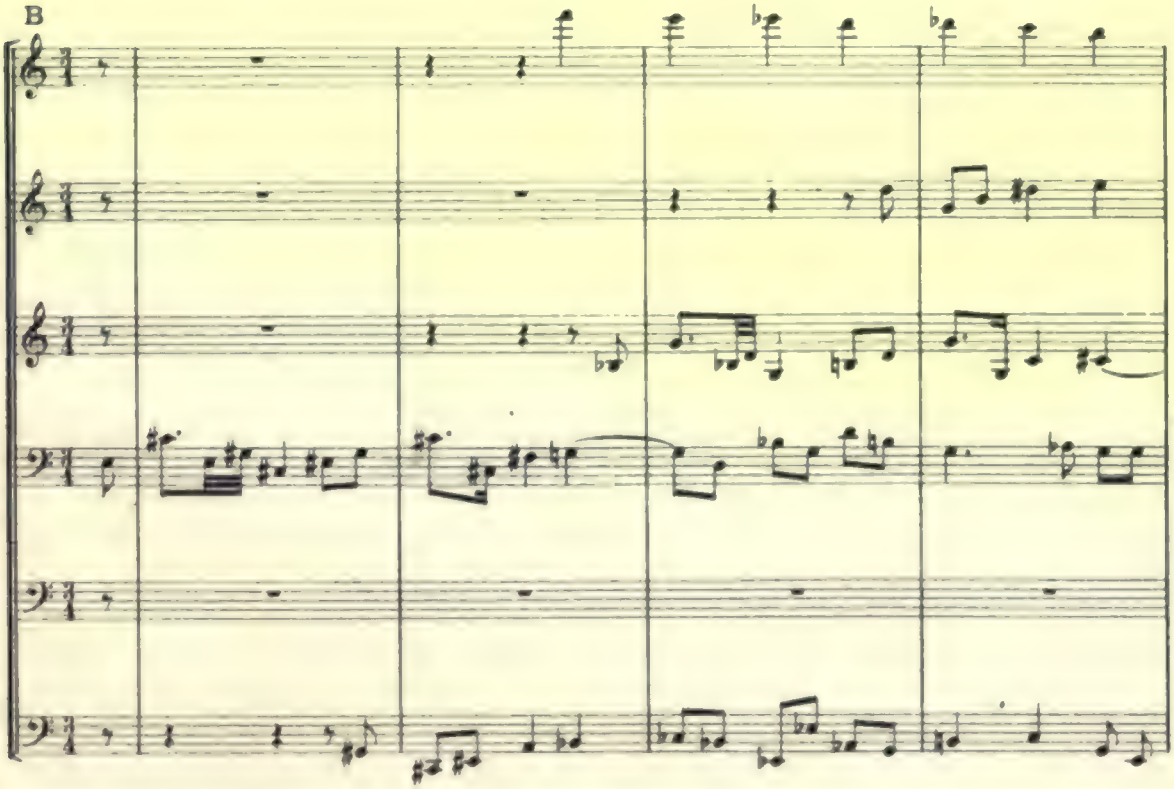
Two five-part canons in the Tritone, *with the chromatic scale as supplementary part.*

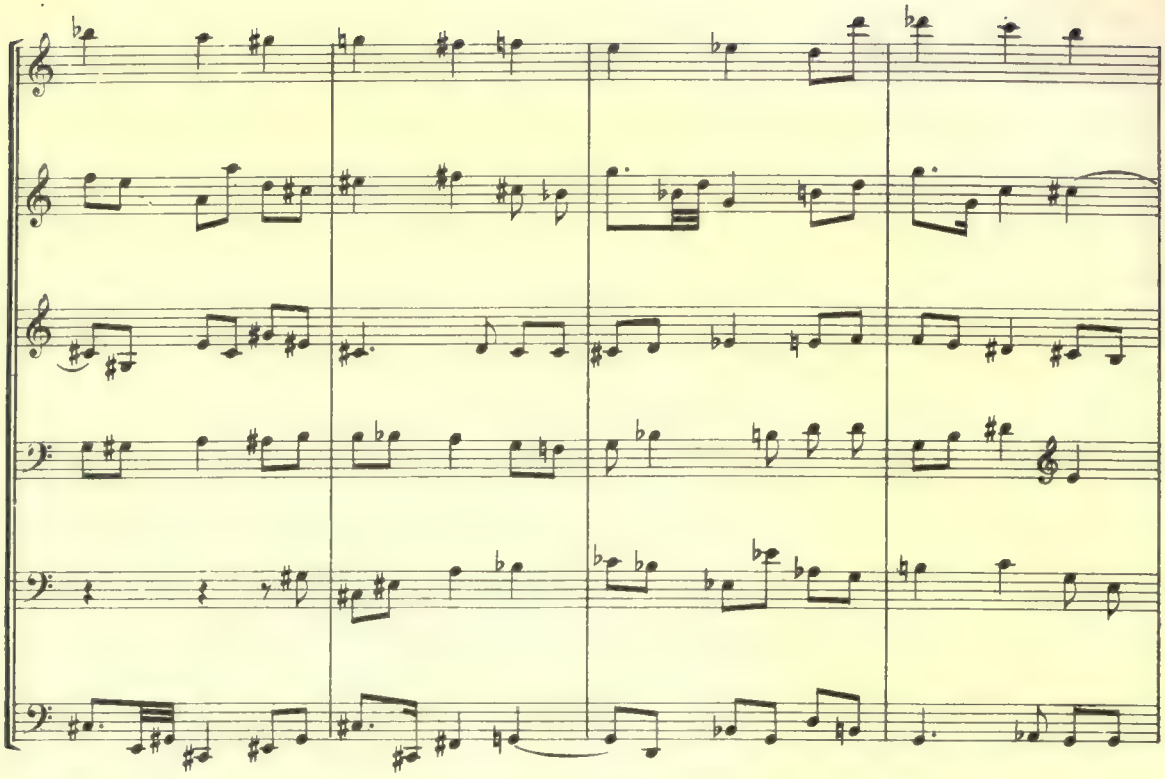
Thema von ungleichen Hälften: zehn Takte als sieben und drei. Zwei Stimmen beginnen mit der grösseren Hälfte, und drei Stimmen mit der kleineren.

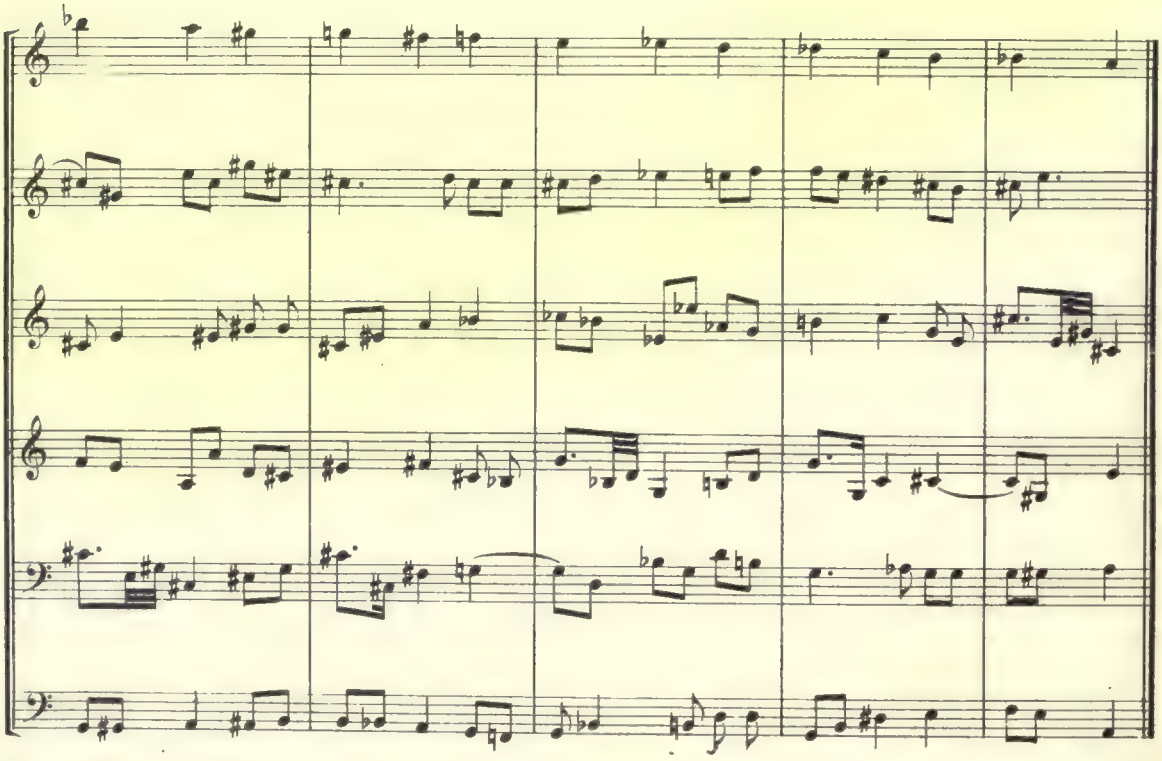
Theme of unequal halves: ten measures divided seven and three. Two parts begin with the larger half, and three parts with the smaller one.






B



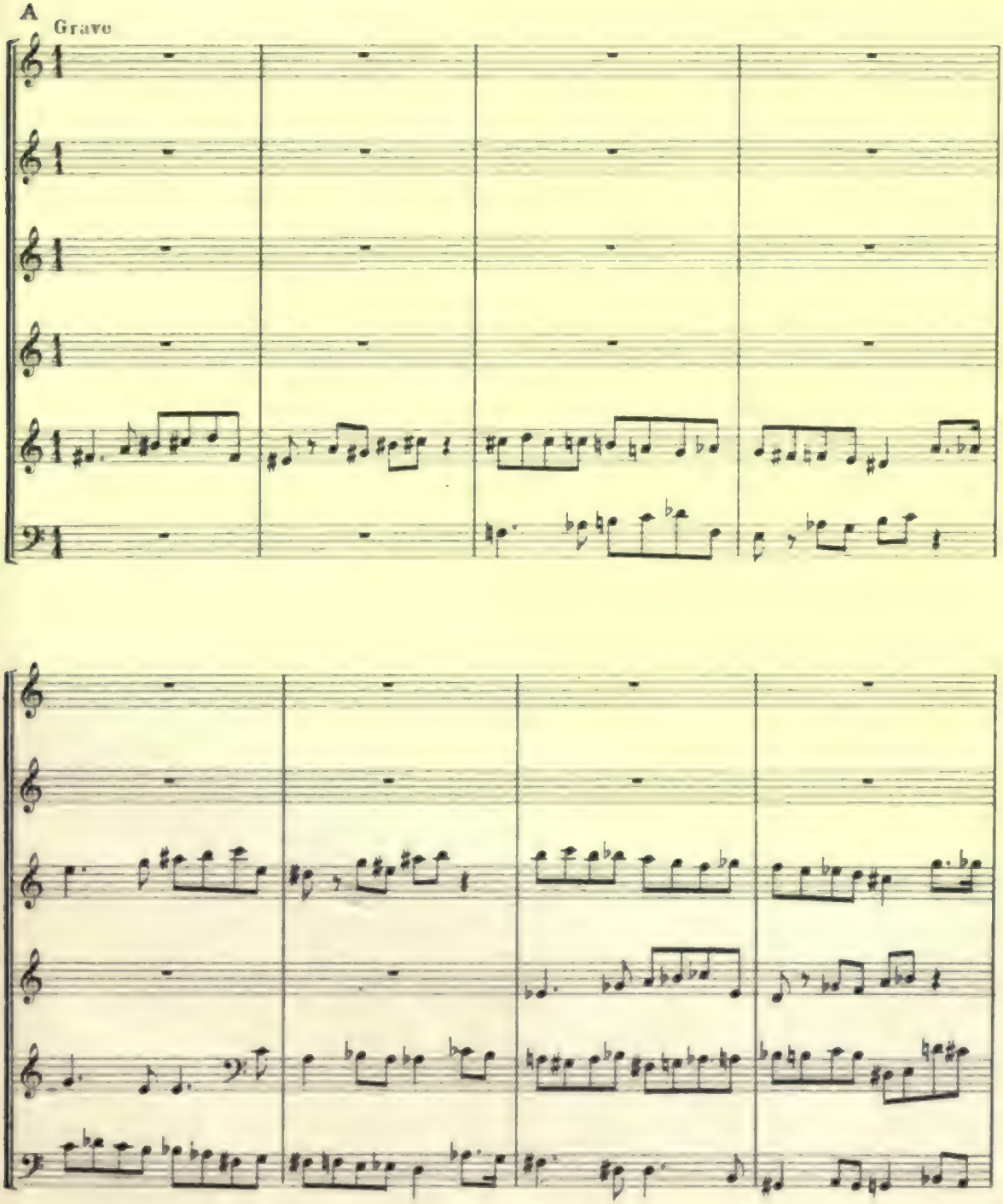


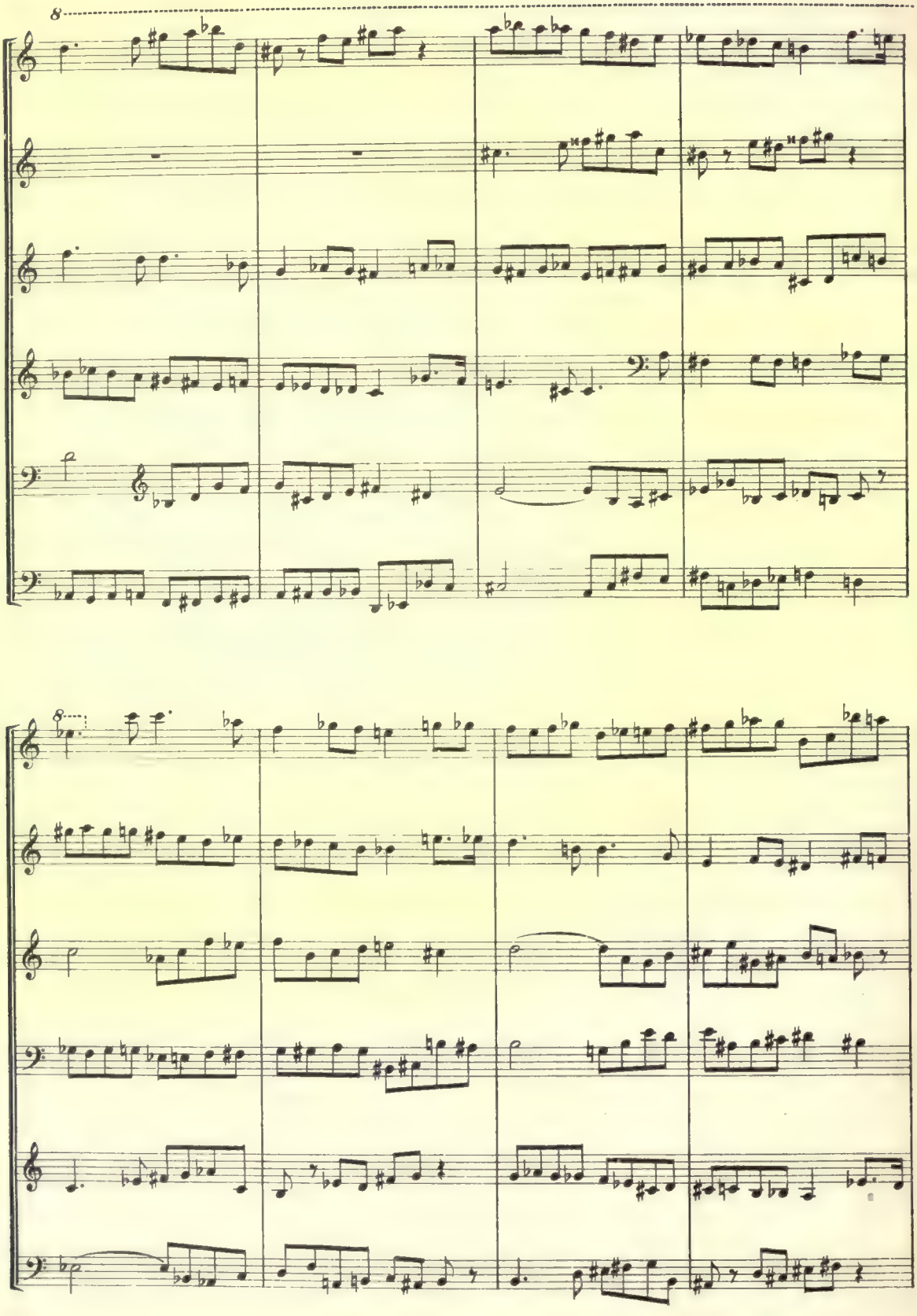
Sechsstimmiger Canon in der kleinen Untersecunde oder grossen Septime

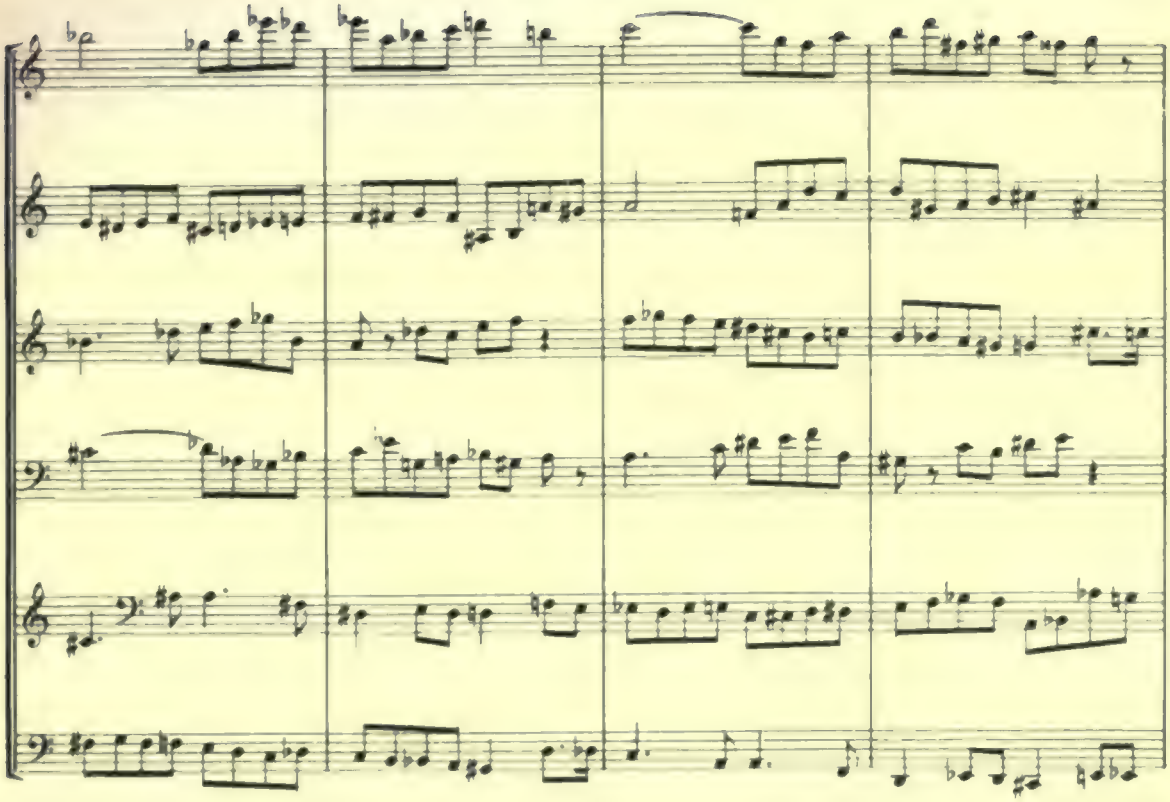
Thema von 12 Takten, deren erste zwei der 2. C moll Fantasie Mozart's entnommen sind. (Kleine Secunde und grosse Septime treten hier oft in enharmonischer Verwechselung auf.)

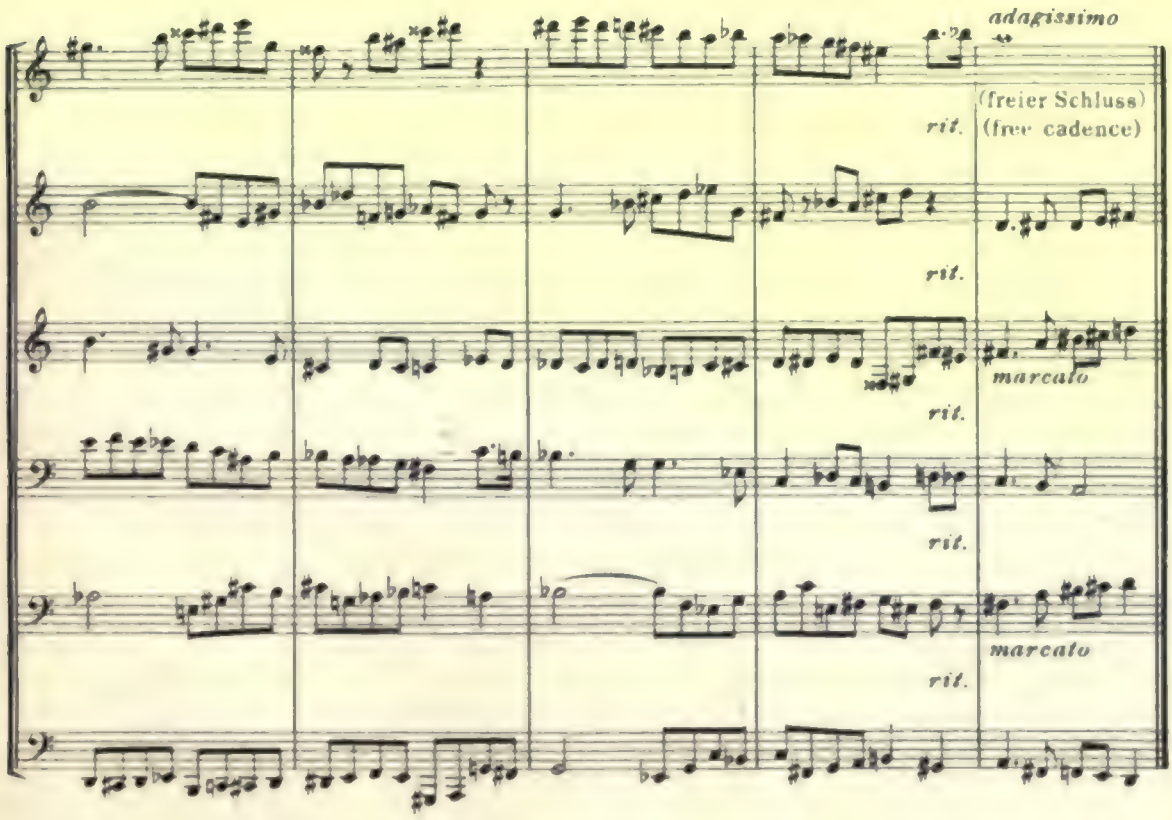
Six-part Canon in the small lower Second or large Seventh

Theme of 12 measures, of which the first two are taken from Mozart's 2d C minor Fantasia. (Small Second and large Seventh are sometimes enharmonically disguised.)







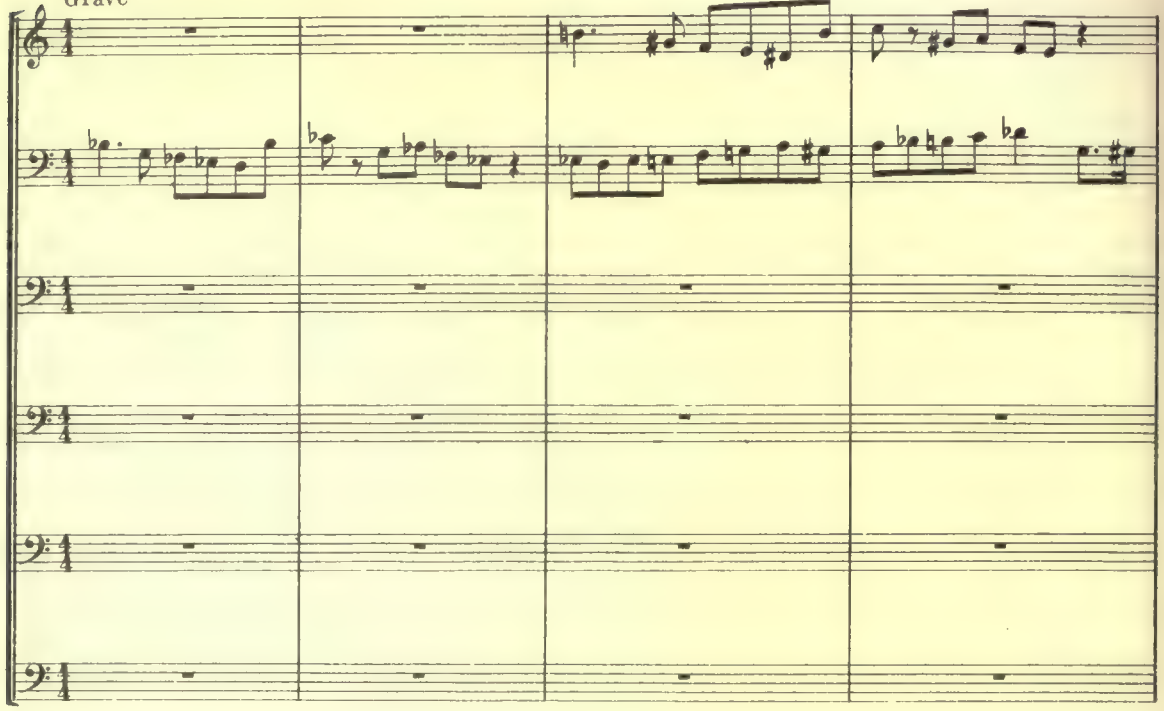

adagissimo
(freier Schluss)
(free cadence)
rit.
rit.
rit.
rit.
rit.
marcato
marcato

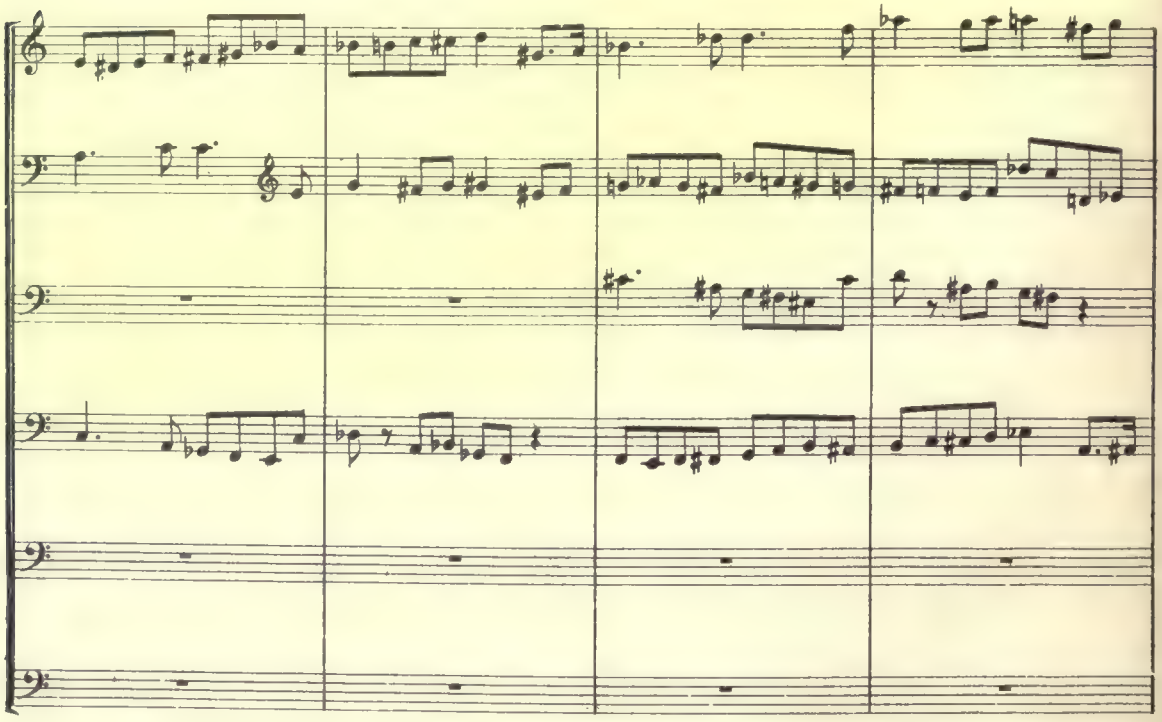
Sechsstimmiger Canon in der kleinen Secunde oder grossen Unterseptime.

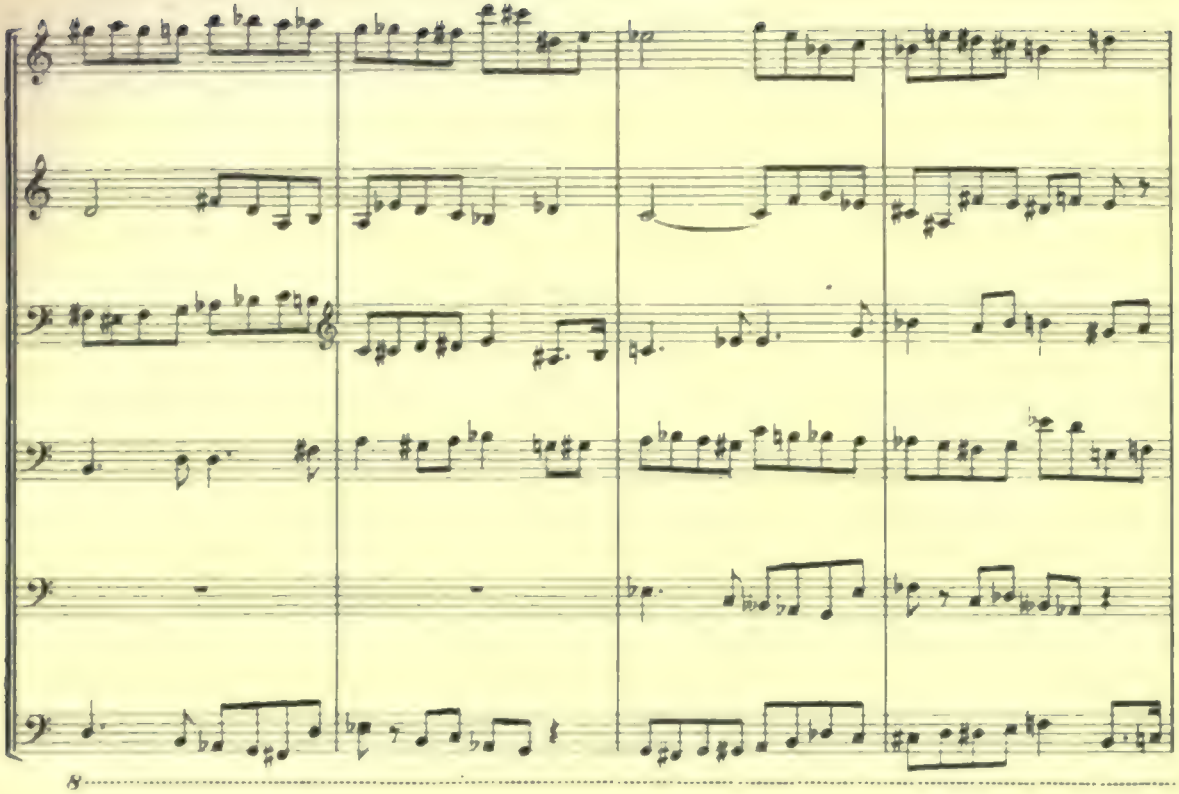
Six-part canon in the small Second or large lower Seventh.

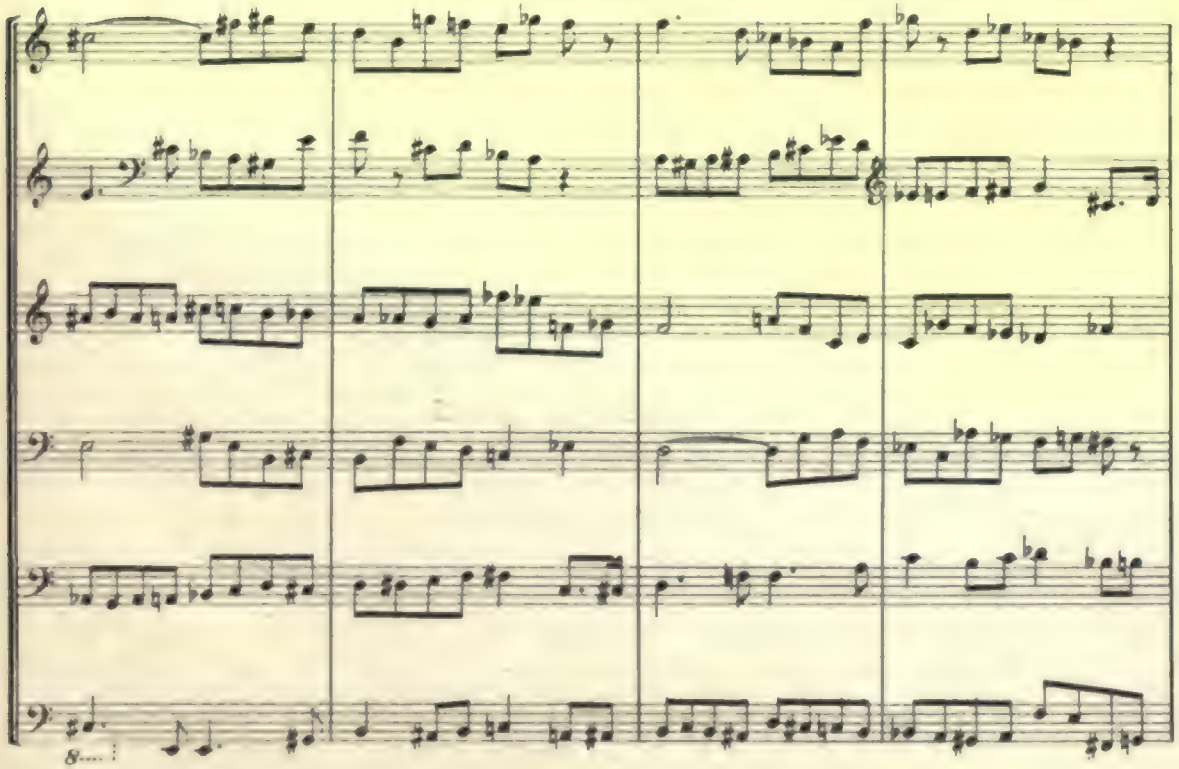
B

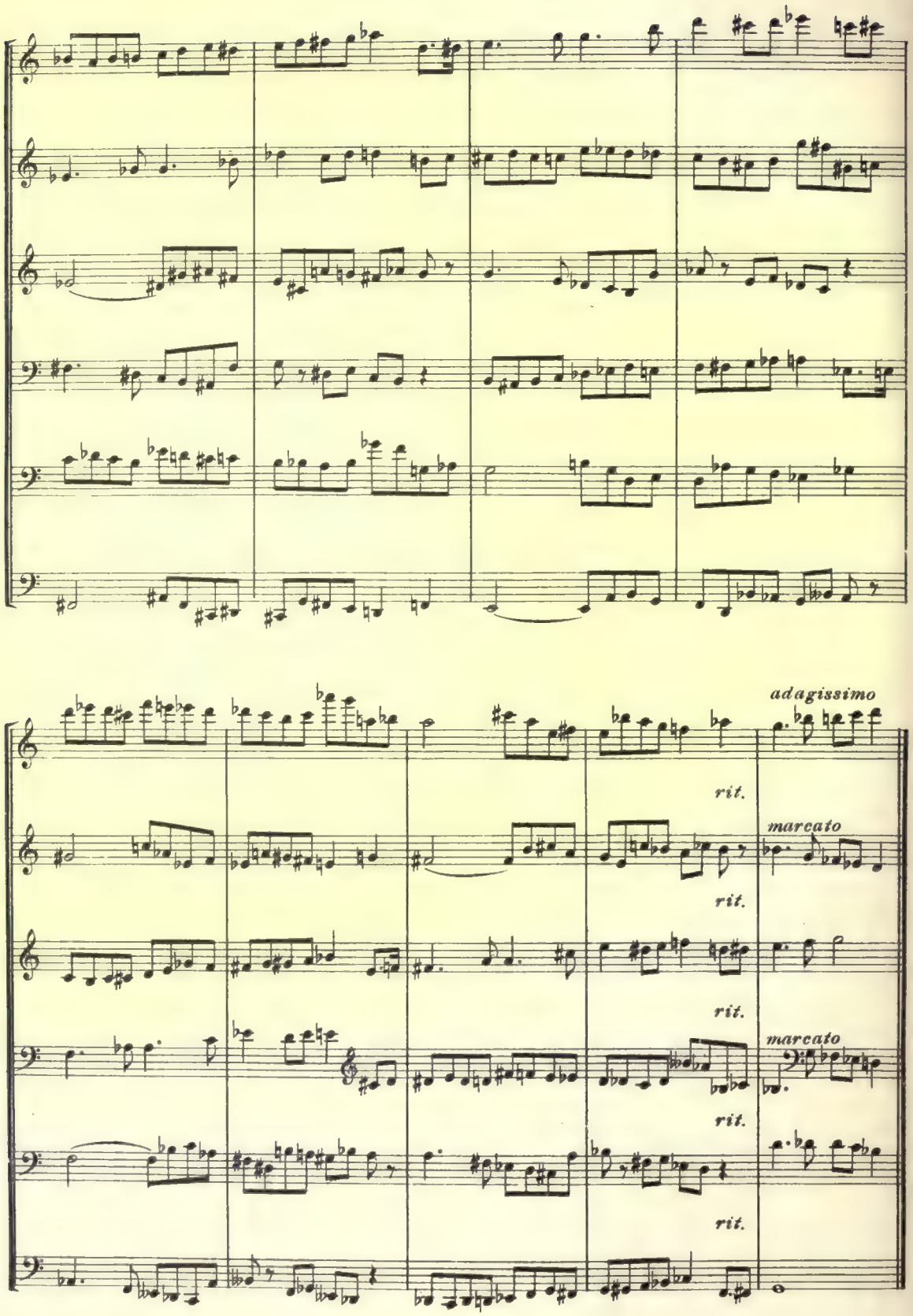
Grave









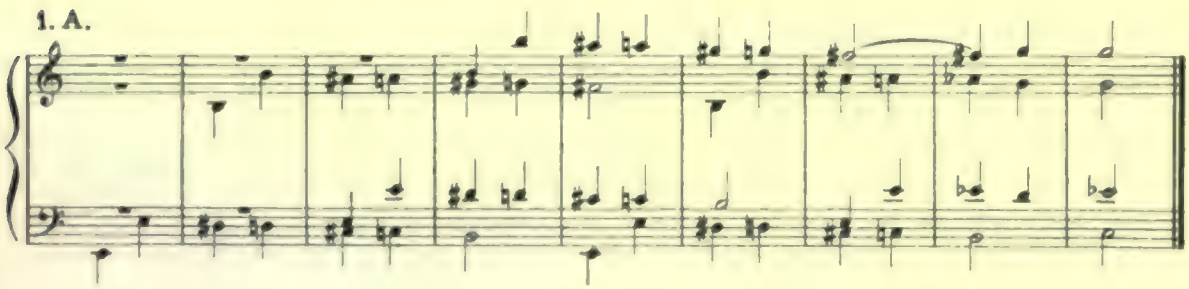

adagissimo
rit.
marcato
rit.
rit.
marcato
rit.
rit.

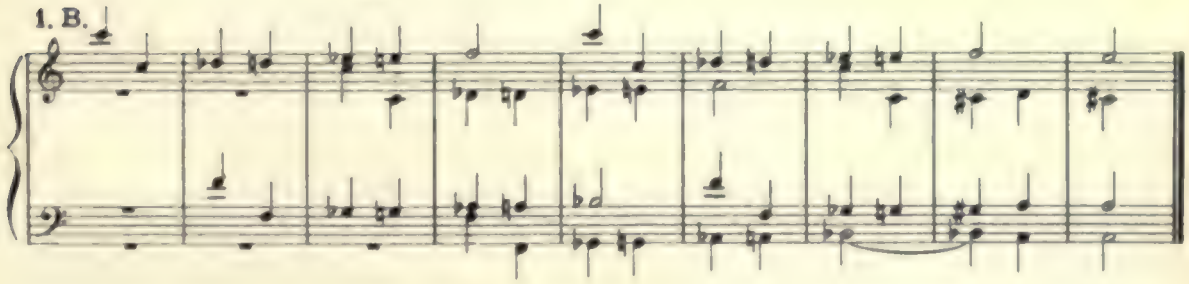
15 Canons über den Basso ostinato des Crucifixus der H moll Messe von Seb. Bach

1. A. 4 stimmig. In der „Quinte und Octave!" Freier Schluss.
2. A. 4 stimmig. Tenor und Sopran in Gegenbewegung zum Bass und Alt. Freier Schluss.
3. A. Dessgleichen. Das Thema in jeder Stimme nur einmal, dann freie Fortführung.
4. A. 4 stimmig. Alt und Sopran in Gegenbewegung zum Bass und Tenor. Freier Schluss.
5. A. Dessgleichen, doch in anderen Intervallen.
6. A. 3 stimmig mit einer freien Stimme. Sopran in Gegenbewegung zum Bass und Tenor. Freier Schluss. Die Wiederholung könnte auch schon auf der Fermate schliessen, die nur als Schlusszeichen dient.
7. A. 2 stimmiger Canon in der kleinen Secunde mit 2 freien Stimmen. Die zweite Hälfte *jeder* Stimme ist die symmetrische Umkehrung der ersten Hälfte. Frei: die letzte Note im Bass.

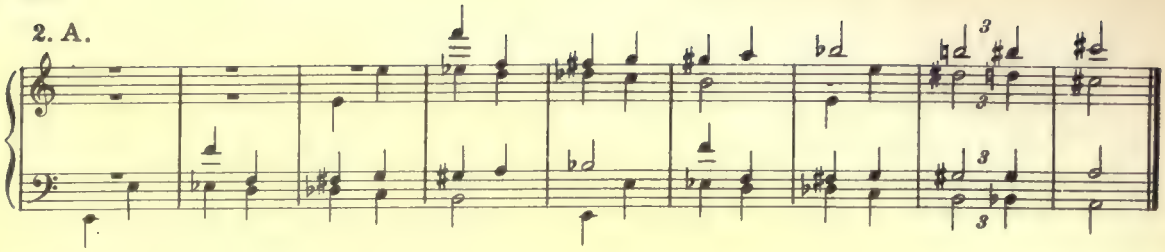
15 Canons on the Basso ostinato of the Crucifixus in Bach's B minor Mass

1. A. *4 parts. In the "Fifth and Octave!" Free cadence.*
2. A. *4 parts. Tenor and soprano in contrary motion to bass and alto. Free cadence.*
3. A. *The same, but the theme but once in each part, and then free progression.*
4. A. *4 parts. Alto and soprano in contrary motion to bass and tenor. Free cadence.*
5. A. *The same, but in other intervals.*
6. A. *3 parts and a free one. Soprano in contrary motion to bass and tenor. Free cadence. The repetition may be ended where the hold is given, which serves as sign of closing only.*
7. A. *Two-part canon in the small Second with two free parts. In* every *part the second half is the symmetrical inversion of the first half. Free: the last note in the bass.*

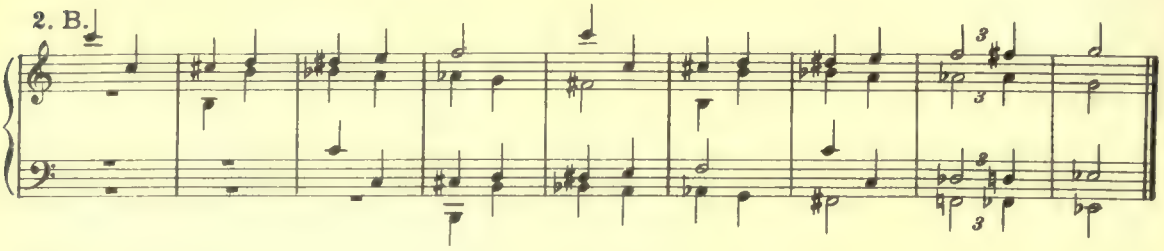




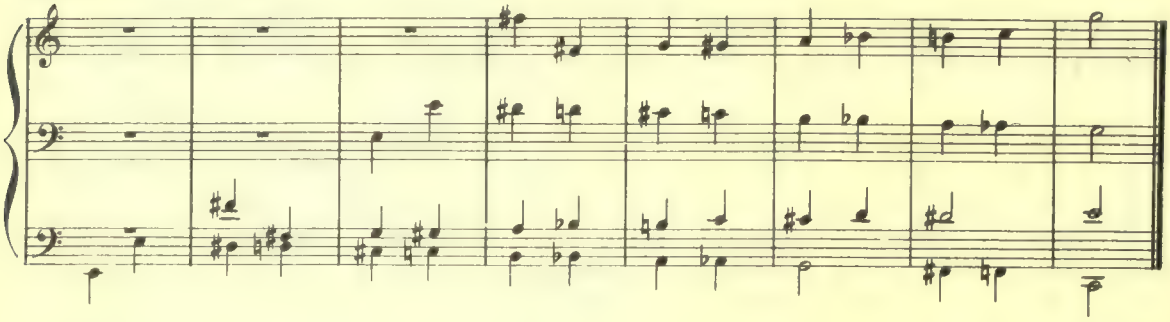
2. A.



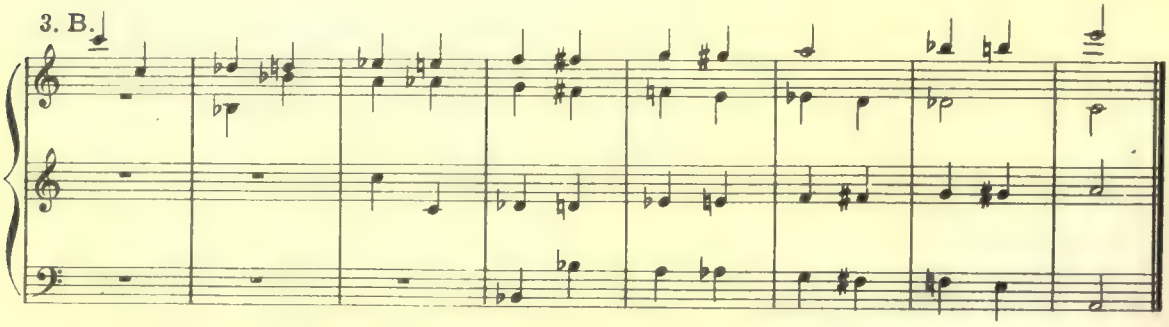
2. B.



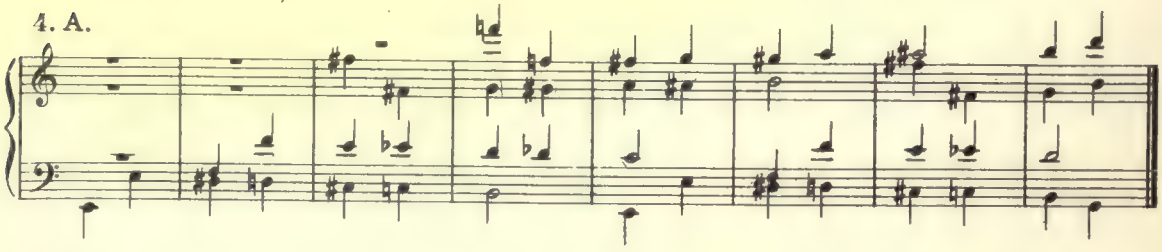
3. A.



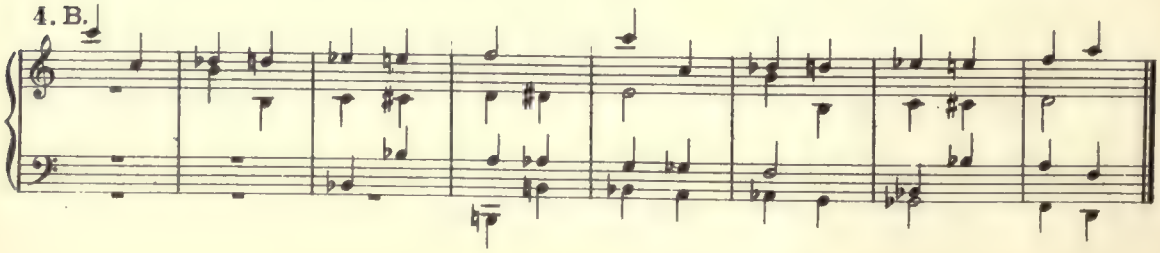
3. B.



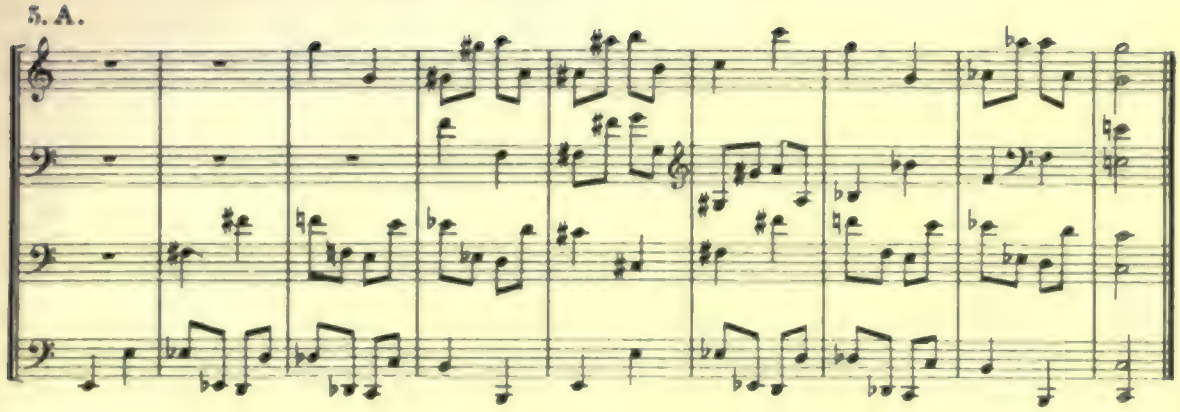
4. A.



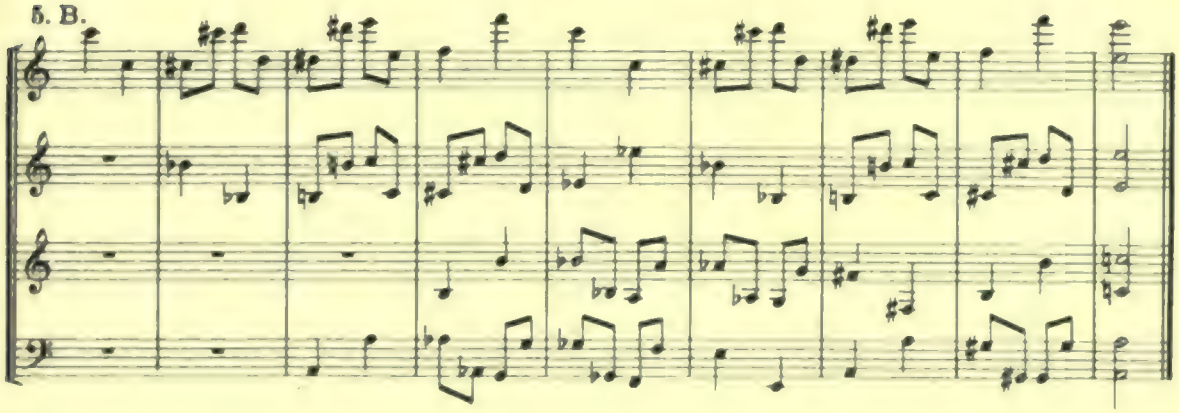
4. B.



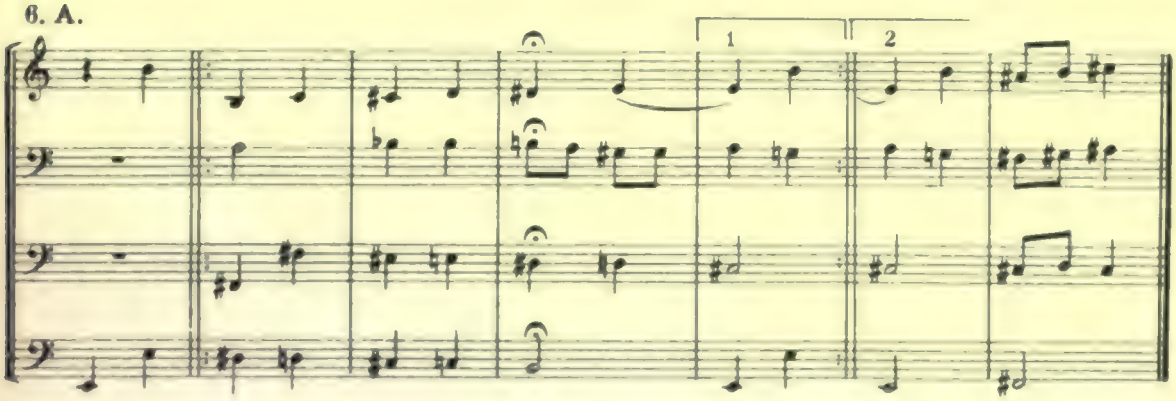
5. A.



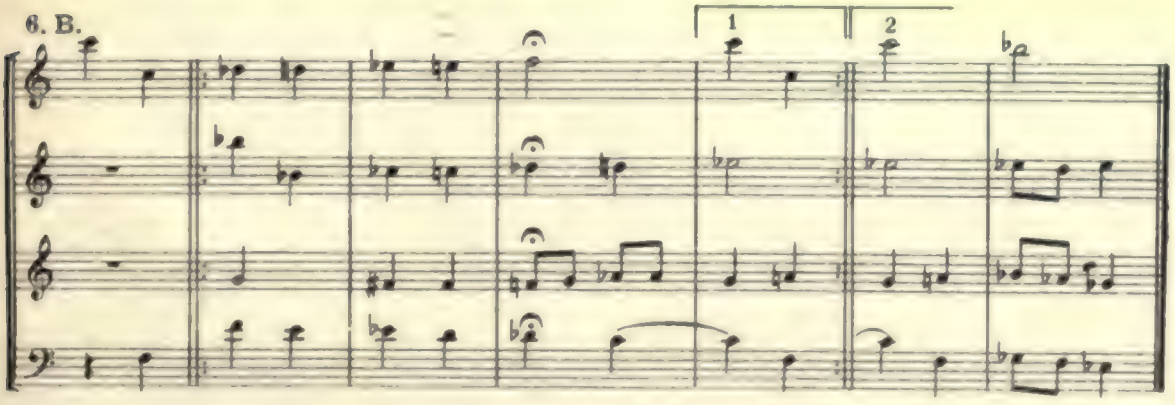
5. B.



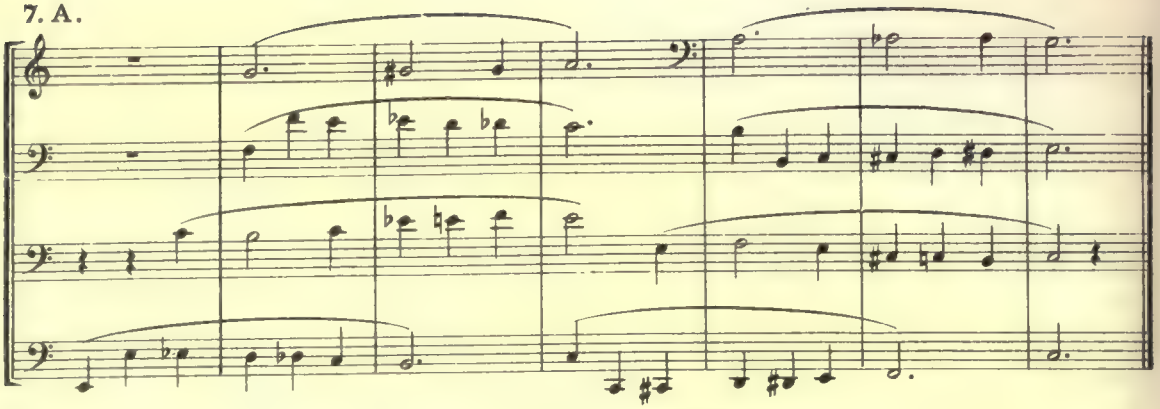
6. A.



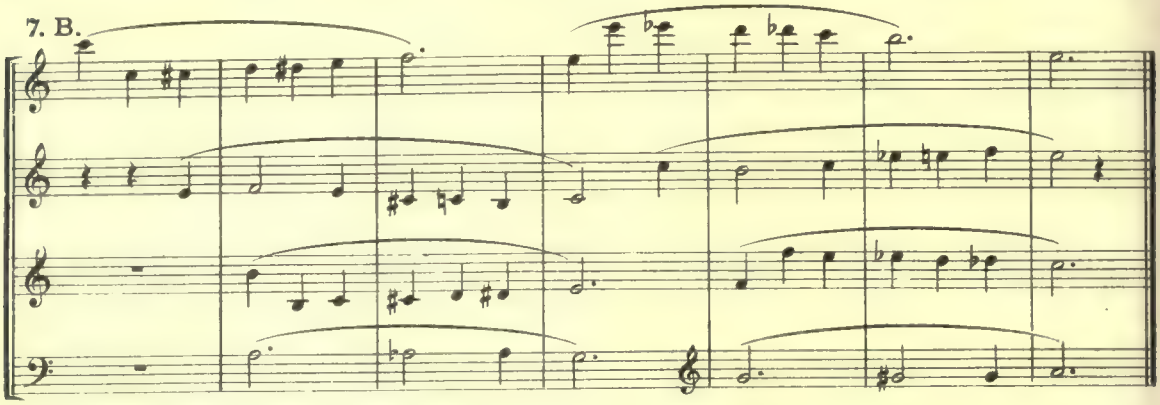
6. B.



7. A.



7. B.

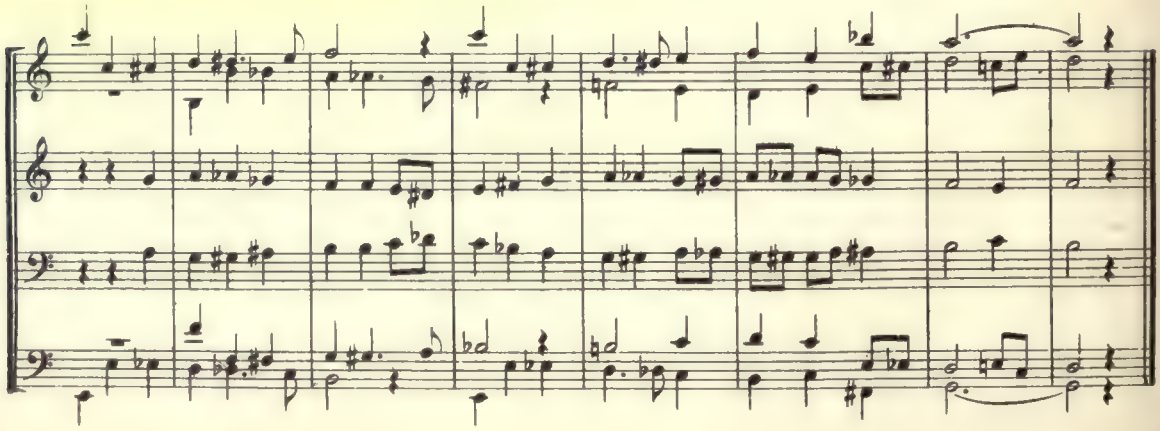


8. Vierstimmiger Canon
mit zwei freien Stimmen

8. Four-part canon with two supplementary parts

Die beiden Oberstimmen sind die sym. Umk. der beiden Unterstimmen. Die freien Mittelstimmen stehen ebenfalls symmetrisch zu einander. So ist *der ganze Satz zugleich seine symmetrische Umkehrung.*

The two upper parts are the sym. inv. of the two lower parts. The free inner parts are also symmetrically arranged. Consequently, the whole setting is its own symmetrical inversion.



Canonische Bearbeitung eines kurzen Motivs

Das hier gewählte Motiv wurde schon oft angewandt, doch nicht canonisch, soviel mir bewusst ist.

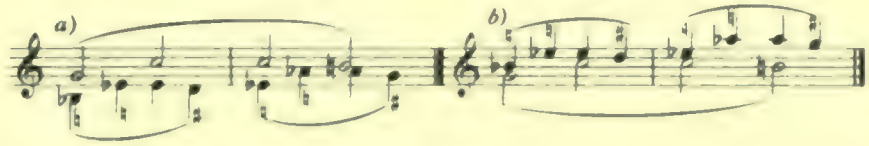
Canonical elaboration of a short motive

Since hundreds of years the motive here chosen is used frequently, but, to my knowledge, never canonically.

(*Heinrich Schütz,* Historie des Leidens und Sterbens, Nr. 21; *Georg Muffat,* 6., 7. u. 11. Toccata; *Pergolese,* Stabat Mater, Nr. 12; *Sebastian Bach,* Fuge über „Jesus Christus, unser Heiland, der von"– Musikalisches Opfer, 1. Fuge, Takt 133; *Friedemann Bach,* dreistimmige F moll Fuge; *Gluck,* Orpheus, Arie: Che farò senza Euridice; *Wagner,* Tristan, Sterbelied; *Robert Franz,* Op. 16, Nr. 1. Op. 51, Nr. 10; *Bruckner,* D moll Messe, Et incarnatus. VI. Symphonie, 4. Satz.)

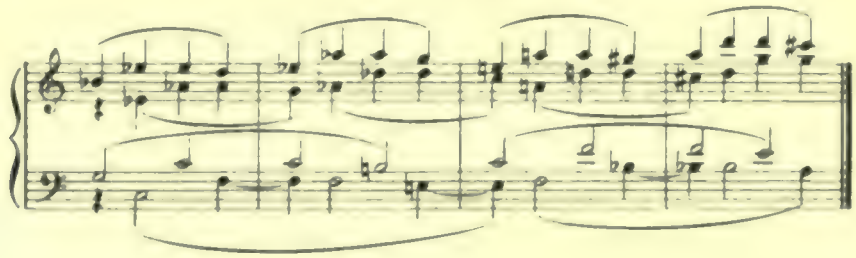
I. a) in der Unterstimme, b) in der Oberstimme das Thema zweimal in Verkleinerung.

I. *a) in the lower part, b) in the upper part the theme twice in diminution.*

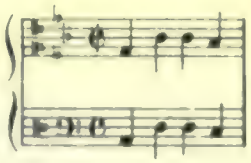


II. Canon in der Quarte, per thesin et arsin, das ist mit Einsatz auf betontem und unbetontem Taktglied. Oberstimmen in Verkleinerung.

II. *Canon in the Fourth, per thesin et arsin, meaning the parts enter on accented and unaccented beats. The upper parts in diminution.*



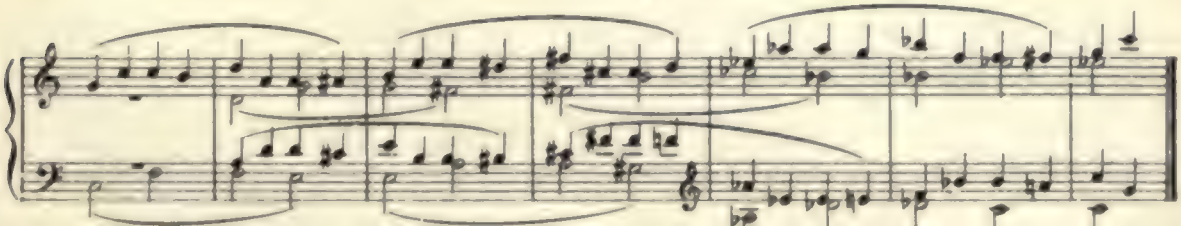
Nr. II als Räthselcanon



Nº II as enigmatical canon

III. Canon in der grossen Secunde. Sopran und Tenor in Verkleinerung, wobei jeder zweite Takt das Thema in Gegenbewegung bringt.

III. *Canon in the large Second. Soprano and tenor in diminution, whereby in every second measure the theme appears in contrary motion.*



IV. Canon in der kleinen Terz. Bass und Alt in Gegenbewegung. Sopran und Tenor in Verkleinerung.

Sopran, 1. & 3. Takt: Thema in Gegenbewegung; 2. & 4. Takt: Thema in ursprünglicher Gestalt. Tenor, 1. & 3. Takt: Thema rückläufig; 2. & 4. Takt: Thema rückläufig in Gegenbewegung.

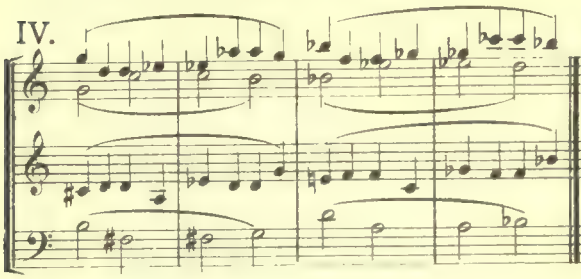
V. Canon in der Quarte, doch sonst in denselben Verhältnissen wie Nr. IV, nur dass Sopran und Tenor ausgetauscht sind.

IV. *Canon in the small Third. Bass and alto in contrary motion. Soprano and tenor in diminution.*

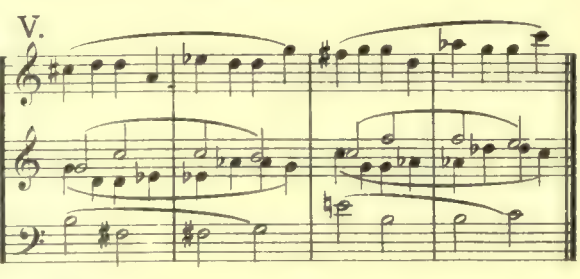
Soprano, 1st & 3d measures: theme in contrary motion; 2d & 4th measures: theme in original form. Tenor, 1st & 3d measures: theme retrograde; 2d & 4th measures: theme retrograde in contrary motion.

V. *The same construction as in Nº IV, but the canon is in the Fourth, and soprano and tenor are exchanged.*

IV.

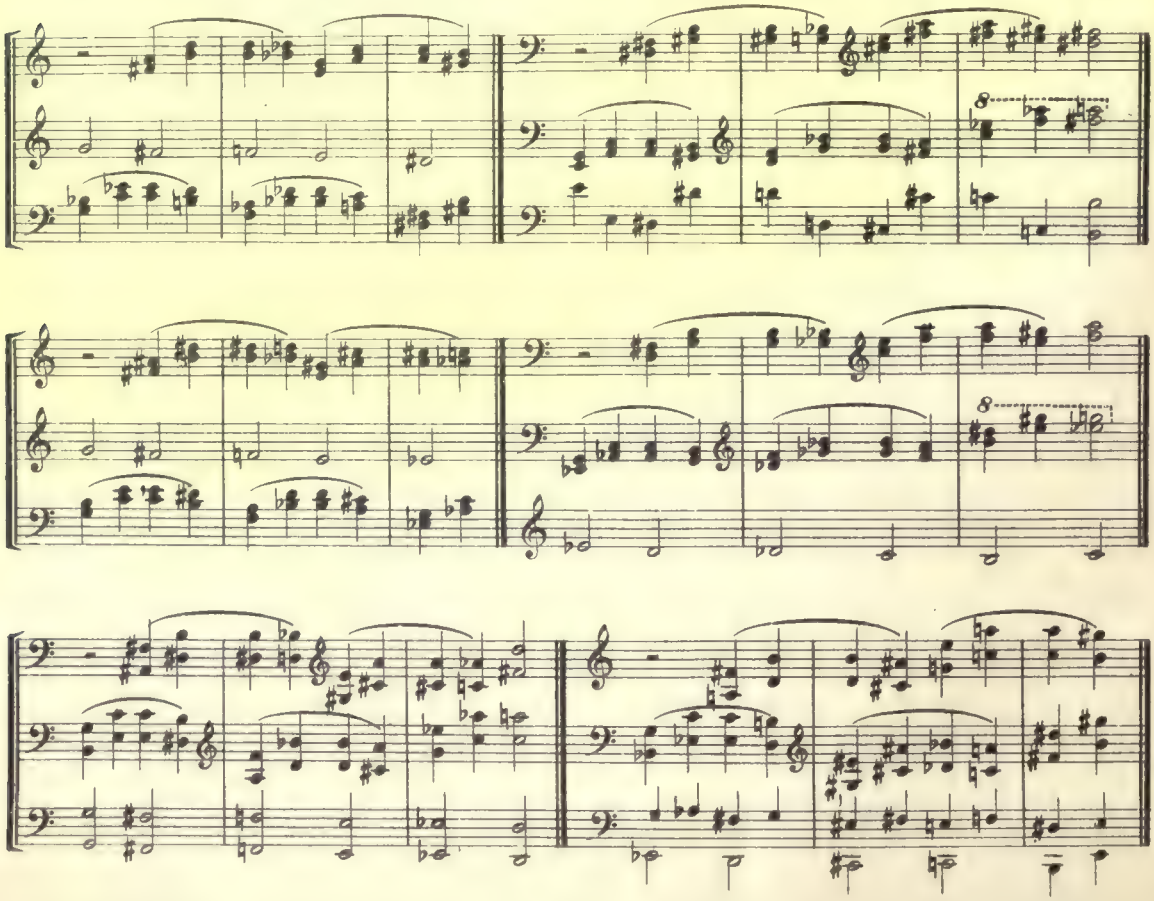


V.



VI. Die folgenden sechs Sätzchen sind Canons in der kleinen Secunde, mit Terzen oder Sextenverdoppelung und einer freien Stimme. Der letzte enthält zwei freie Stimmen.

VI. *The following six examples are canons in the small Second. The theme doubled by Thirds or Sixths, and a free part added. The last example with two free parts.*



Symmetrische Canons

In Canons dieser Art entsprechen einander die Stimmen symmetrisch.

In folgendem Entwurf sind Alt und Bass die sym. Umk. von Sopran und Tenor.

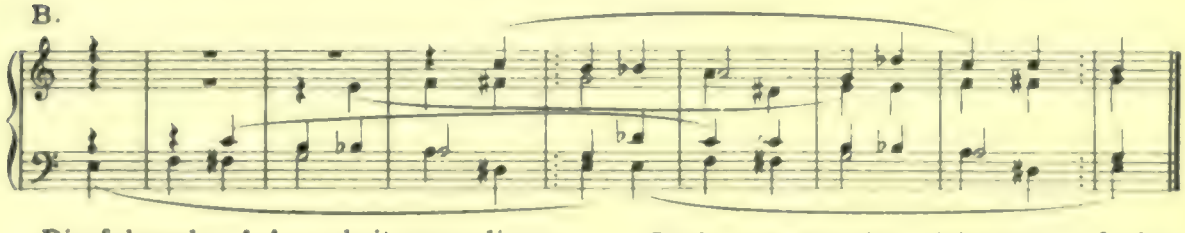
Symmetrical Canons

In canons of this kind the parts correspond symmetrically.

A sketch where alto and bass are the sym. inv. of the soprano and tenor.

A.

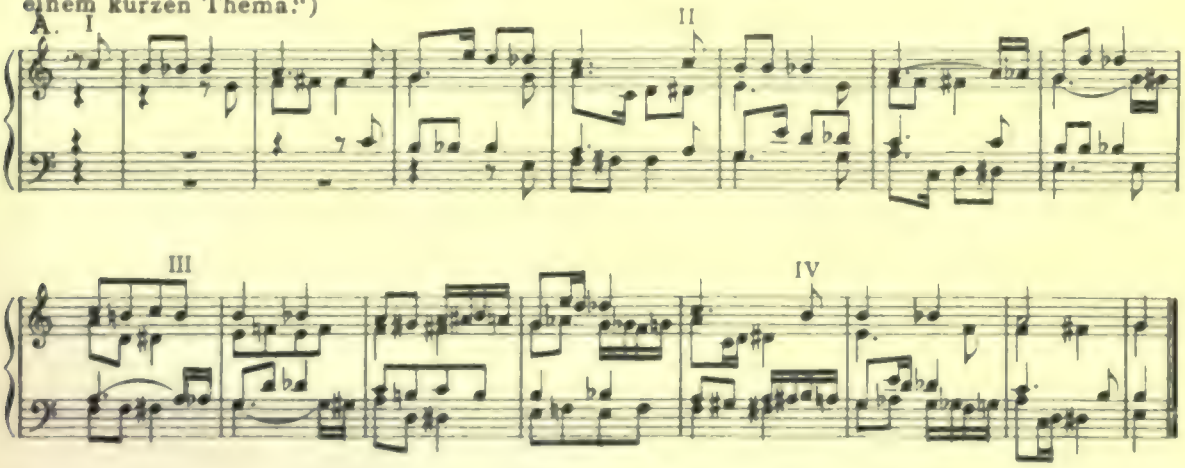
B.



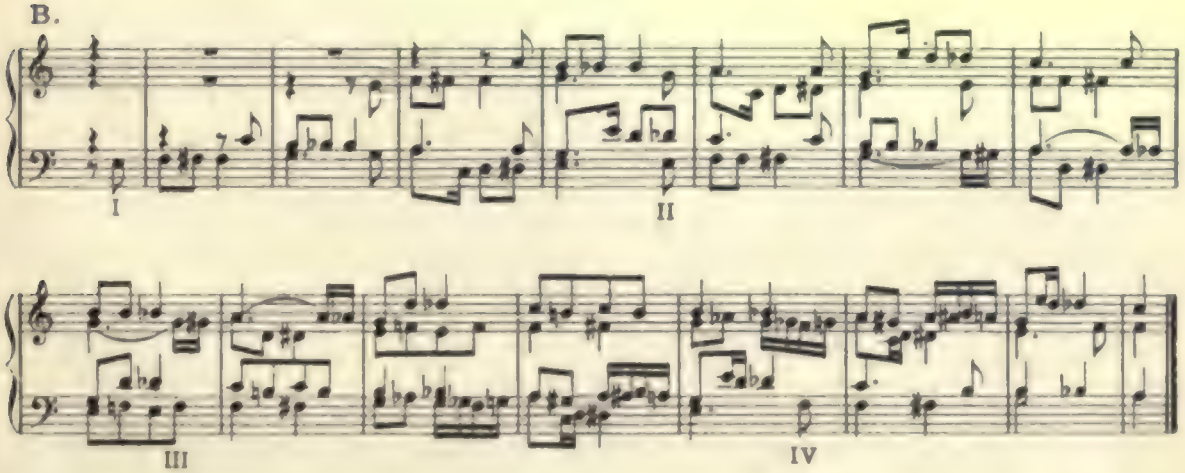
Die folgenden 4 Ausarbeitungen dieses Entwurfs bringen in ihrem Verlauf das Thema mit Veränderungen, um Manichfaltigkeit zu zeigen. (Vgl. die letzten drei der „6 Canons in der Quarte, entwickelt aus einem kurzen Thema.")

In the following four elaborations of this sketch every repetition of the theme is altered, to show variety. (Compare the last three of the "6 Canons in the Fourth developed from a short theme!")

A.

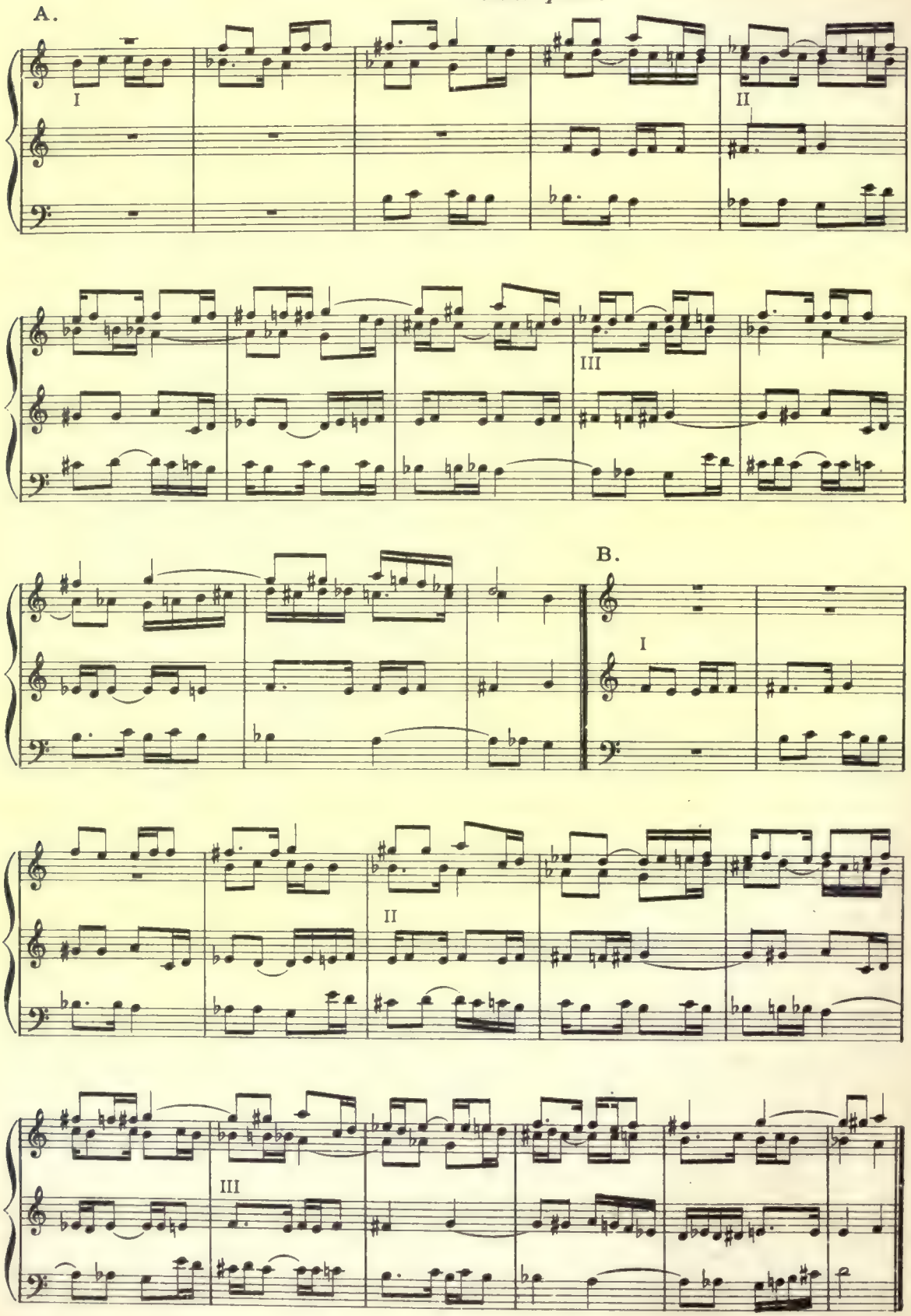


B.



Mit Austausch der Stimmen.

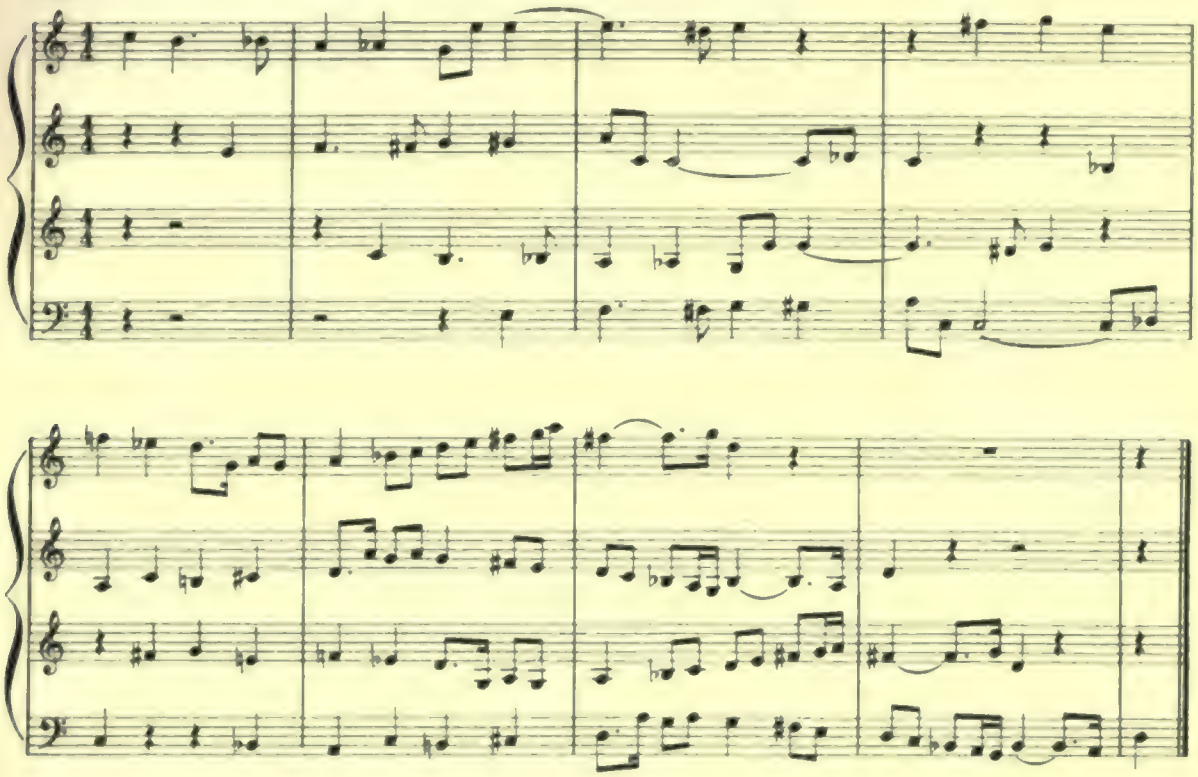
The upper parts exchanged, also the lower parts.



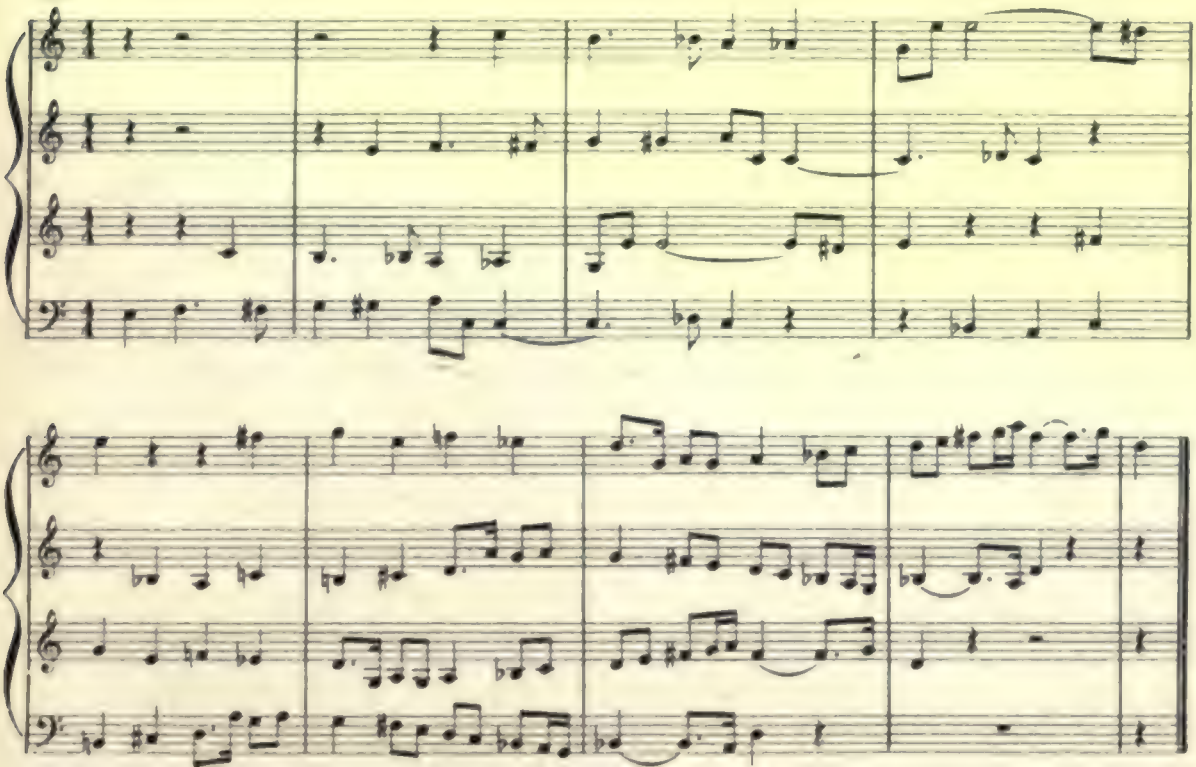
Der nun folgende Canon beginnt ebenfalls wie der Entwurf, ändert sich aber bald, und das Thema wird ein fortlaufendes.

The next canon starts like the sketch given above, but soon the theme changes and becomes continuous.

A.



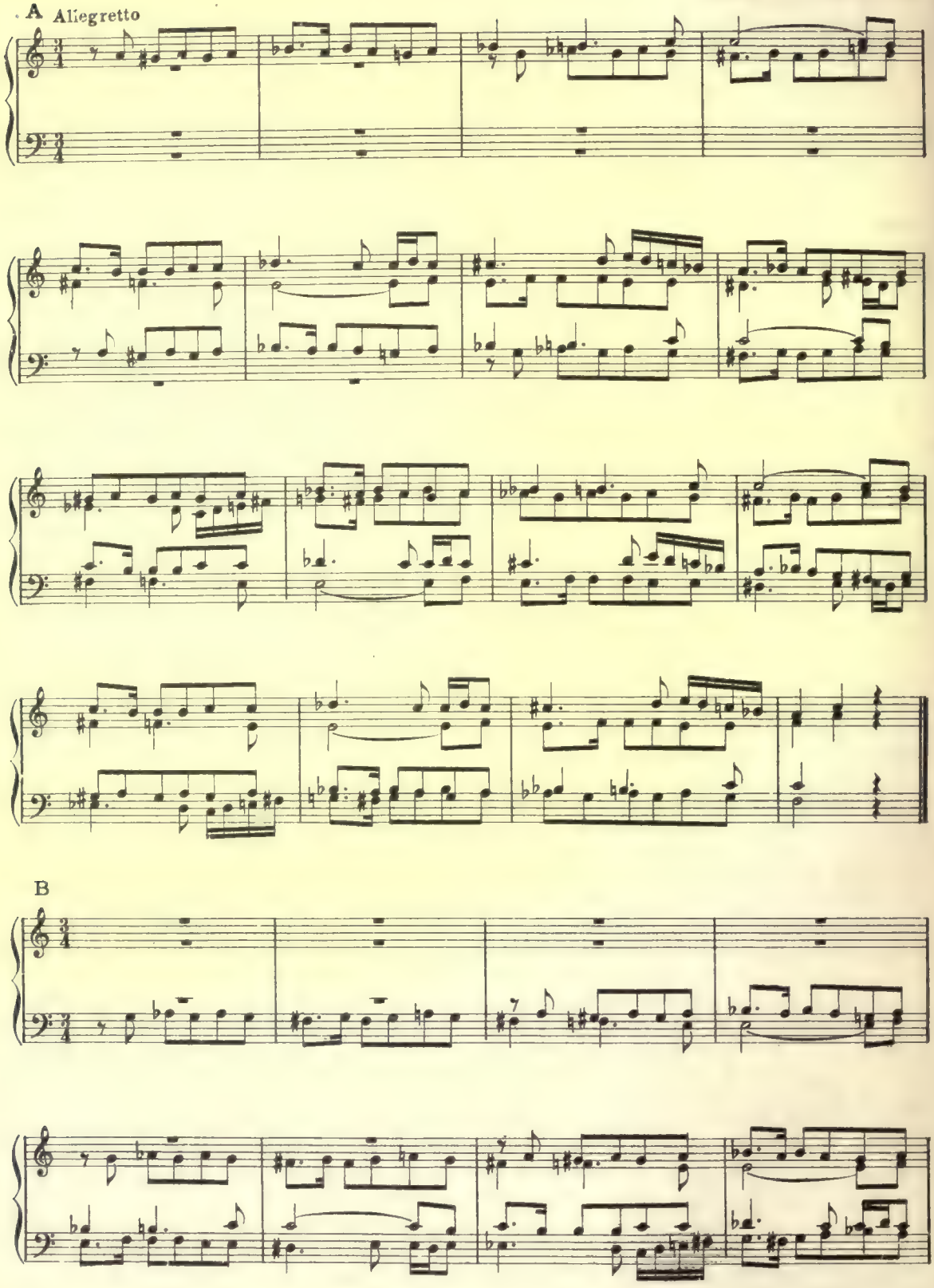
B.

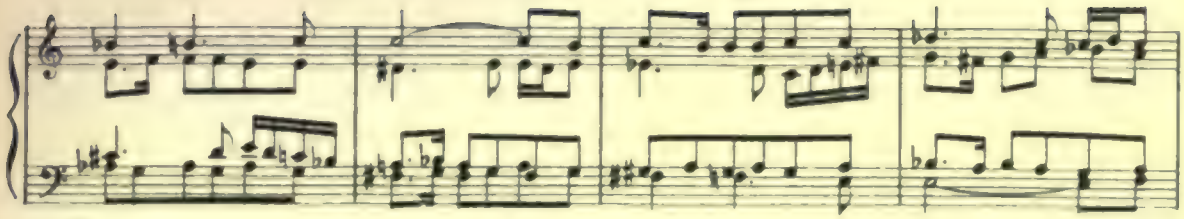


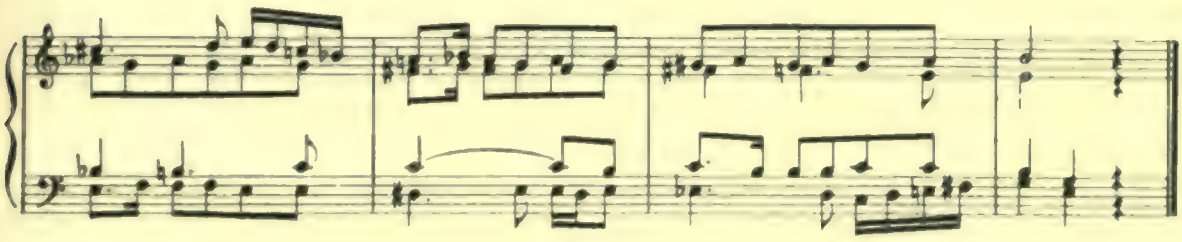
Frei erfundener Canon
Thema von 8 Takten

Freely invented Canon
Theme of 8 measures

JOHN A. CARPENTER





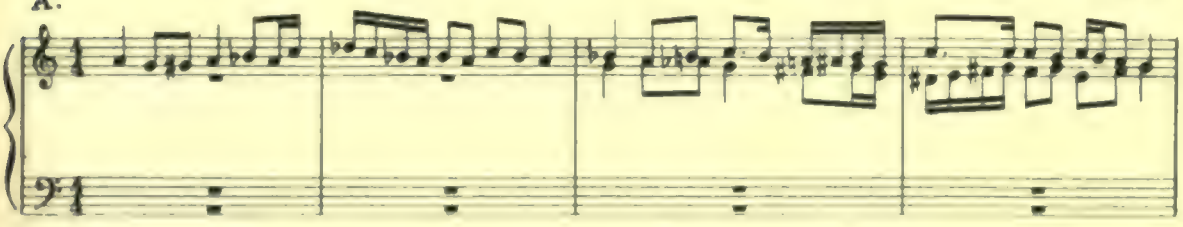


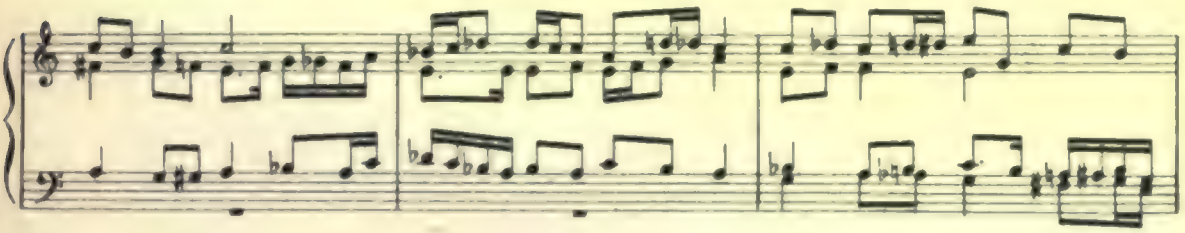
Variation des Canons von John A.Carpenter

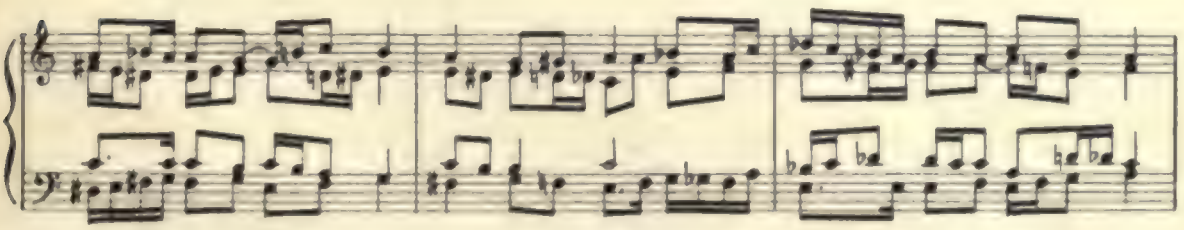
A variation of Carpenter's canon

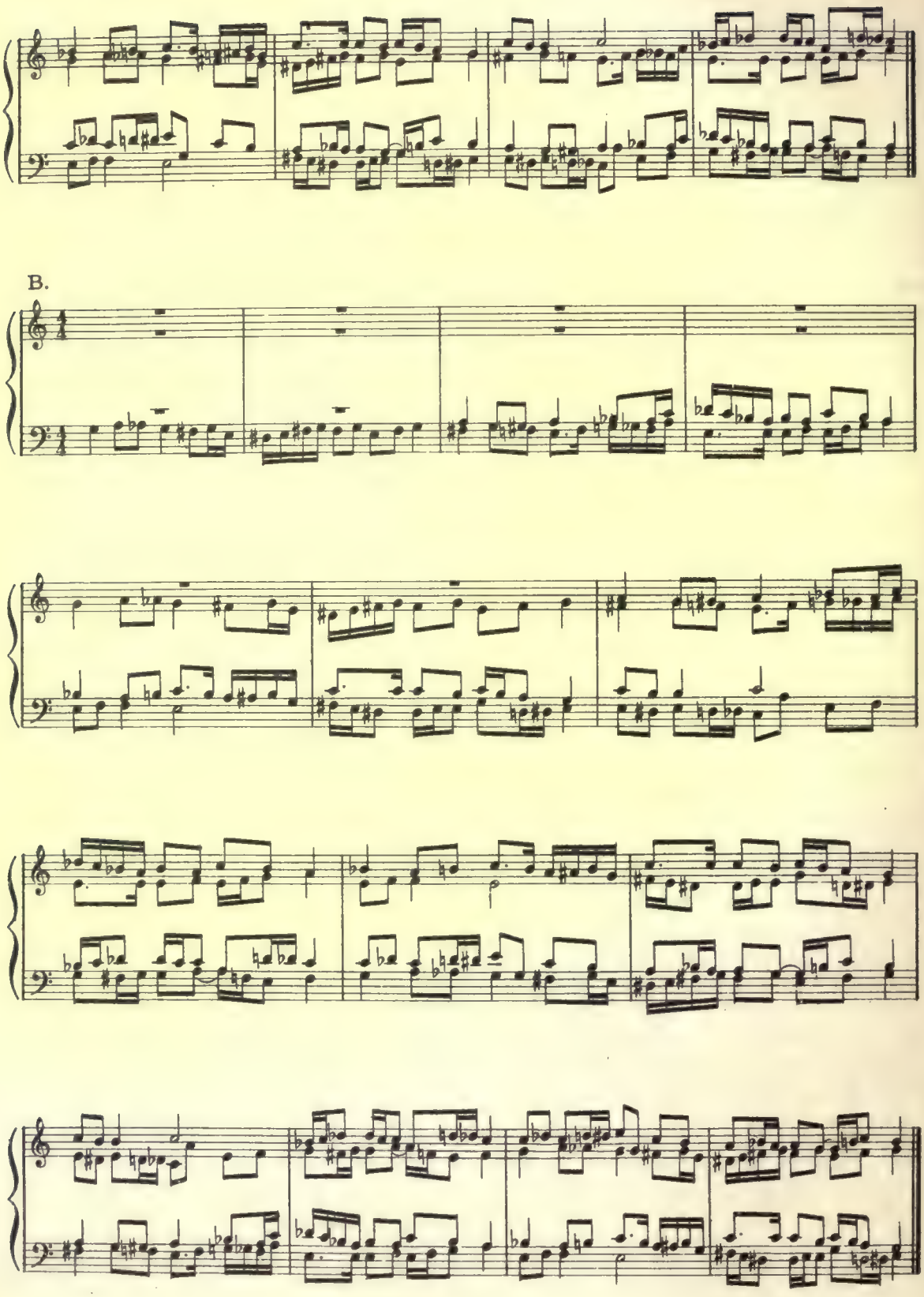
B. Z.

A.





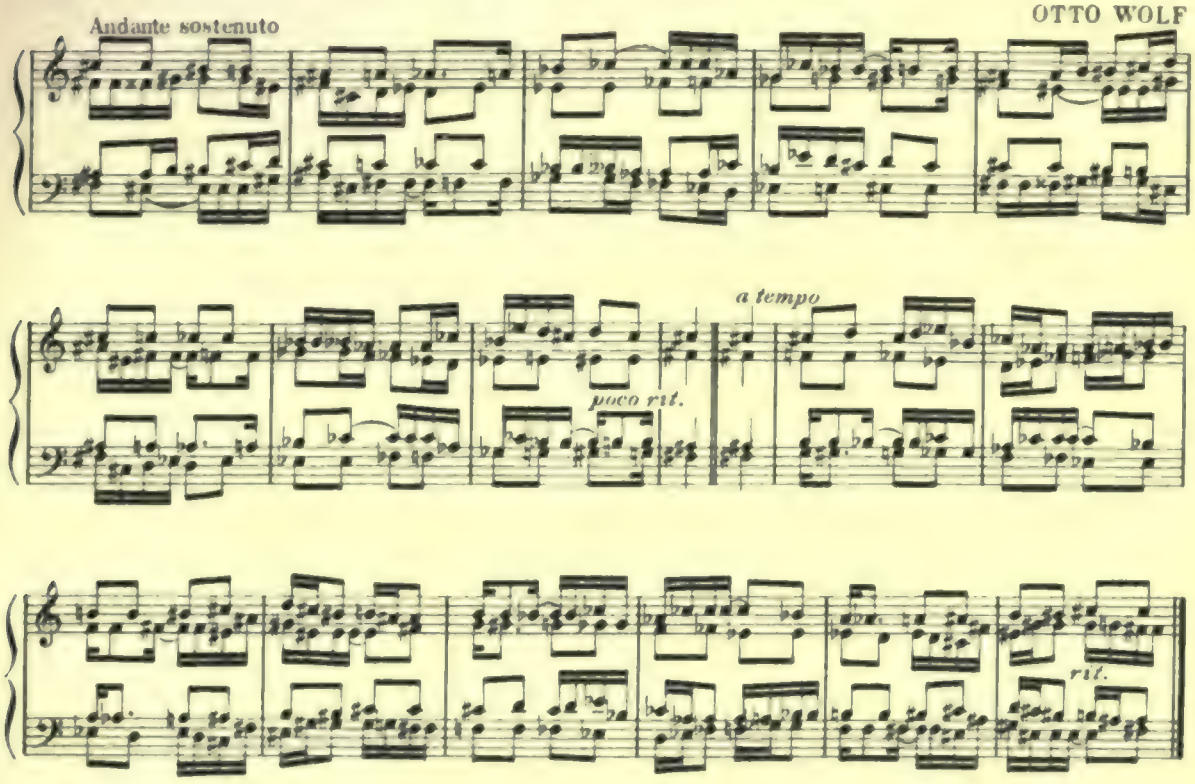



B.

Der zweite Theil des folgenden symmetrischen Canons ist die rückläufige Umkehrung des ersten Theils.

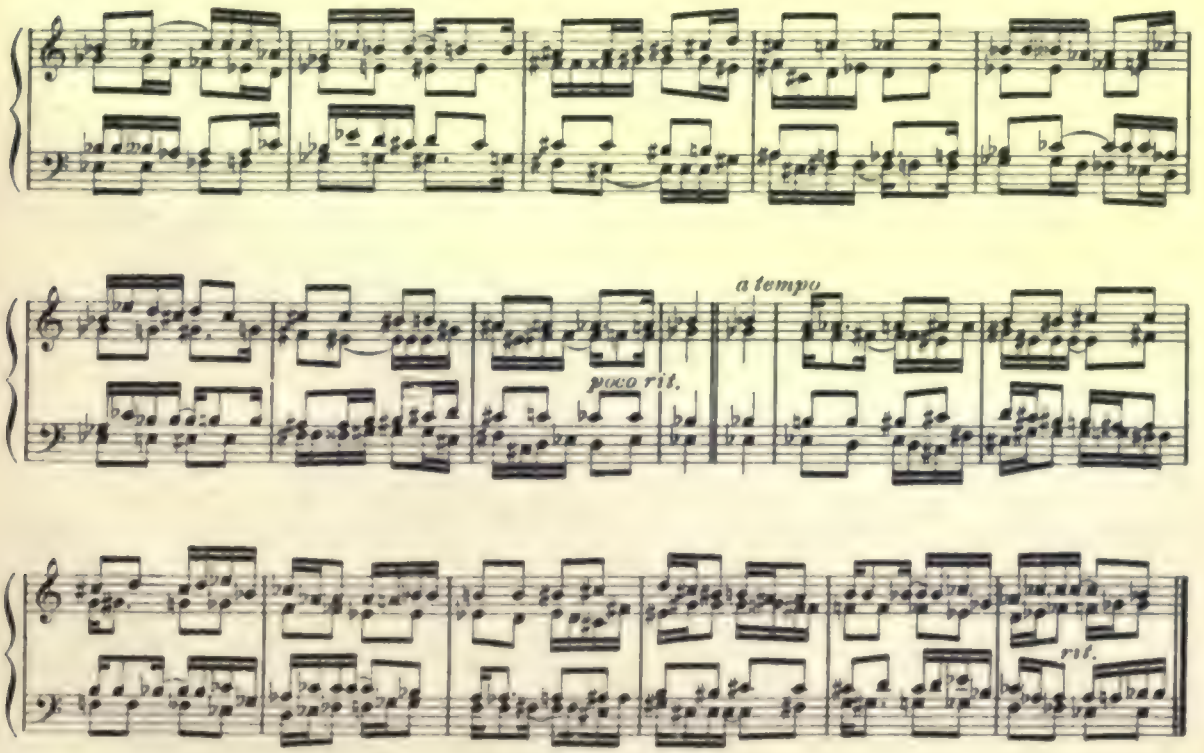
Of the following symmetrical canon the second half is the retrograde inversion of the first half.

OTTO WOLF



Symmetrische Umkehrung

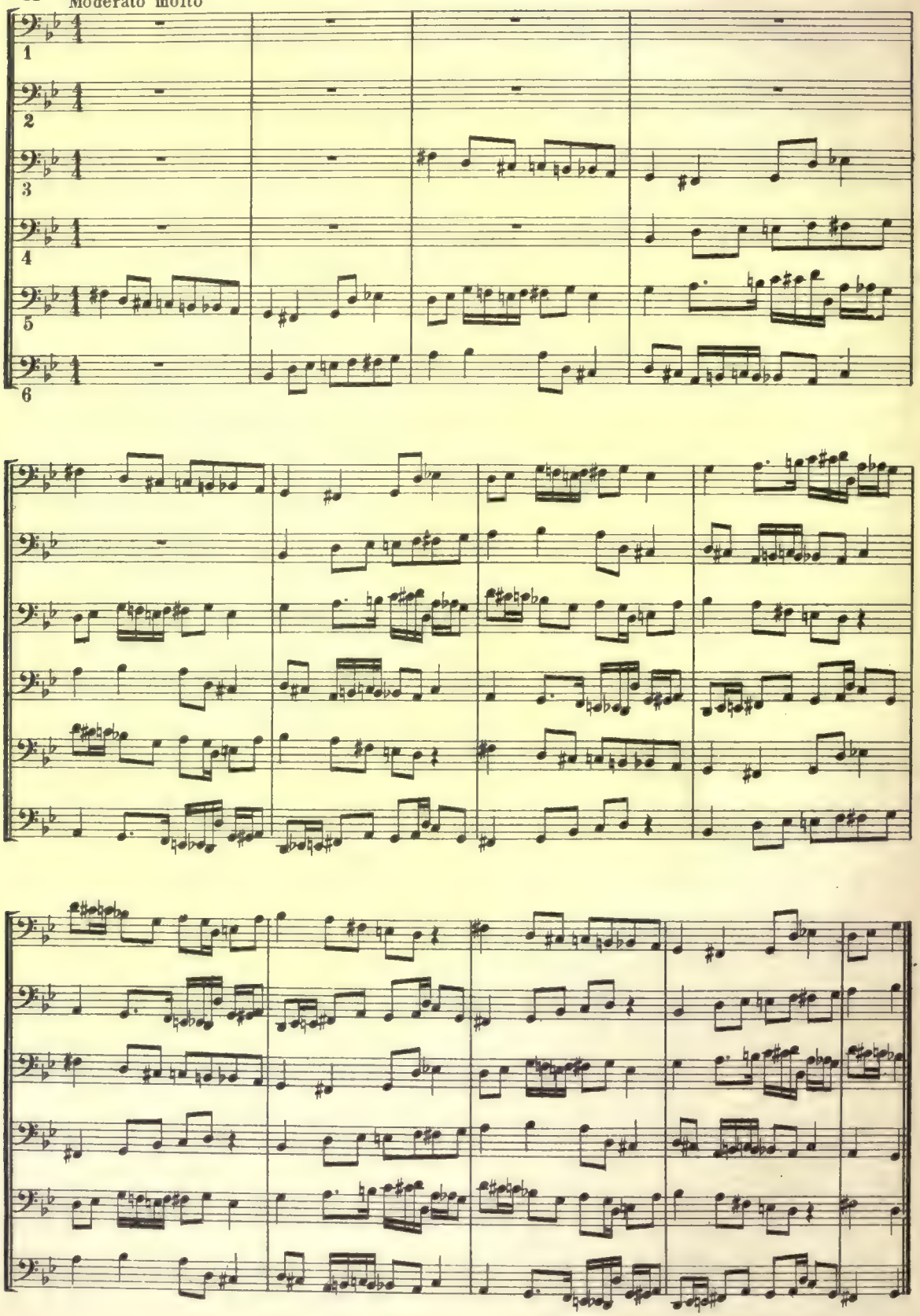
Symmetrical inversion



Sechsstimmiger symmetrischer Canon

A six-part symmetrical canon

A Moderato molto

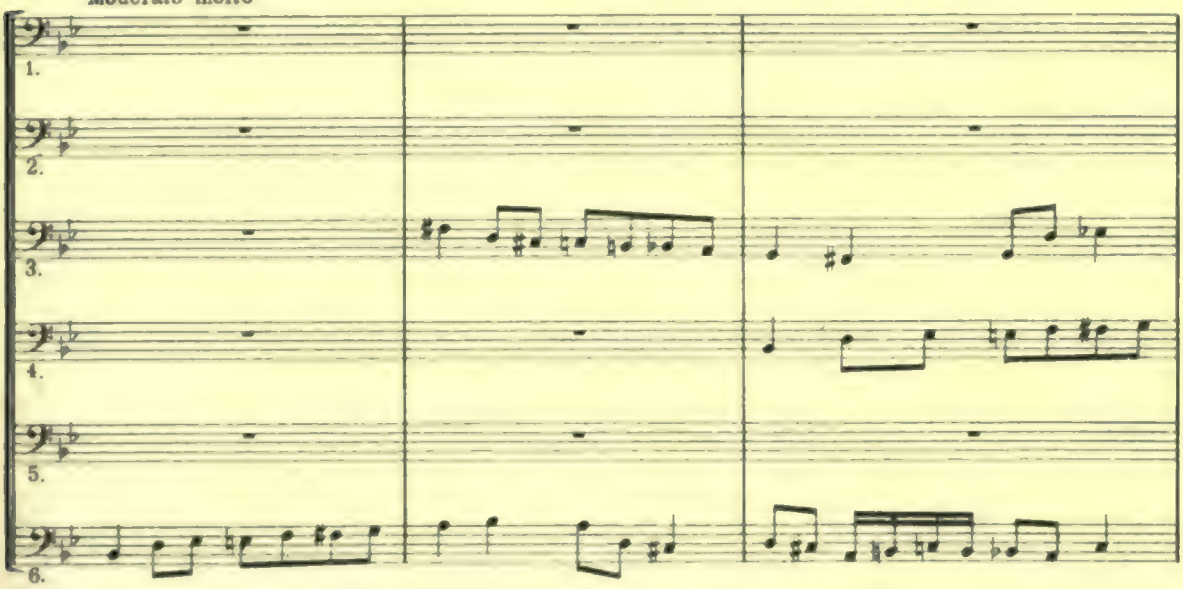


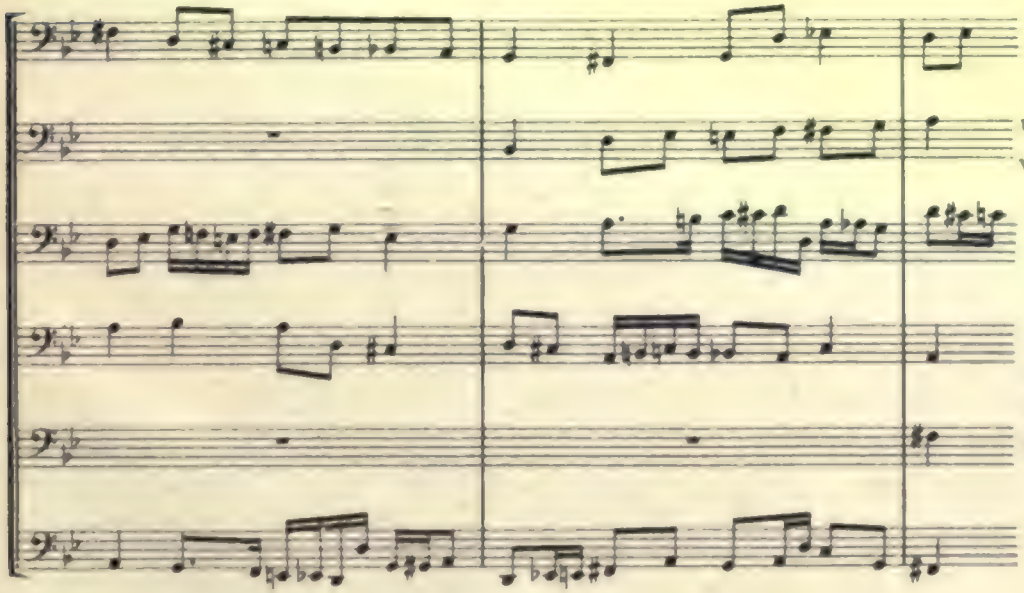
Da die Stimmen mit gleichem Thema in der Prime stehen, so bringt die sym. Umk. beim Zusammenklang aller Stimmen nichts neues; desshalb könnte die Reihenfolge der Stimmen bleiben wie vorher. Die im Satze B zuletzt eintretende 5. Stimme begann den Satz A, setzt also erst da ein, wo sie in A bereits zum zweiten mal erschien.

When all parts are in consent (sounding together) the sym. inv. does not bring forth anything that is not given in the original setting, because the parts having the same theme repeat it on the same degree. Therefore, the arrangement of parts may remain the same.

B

Moderato molto





und so weiter wie oben vom 7. Takte an.

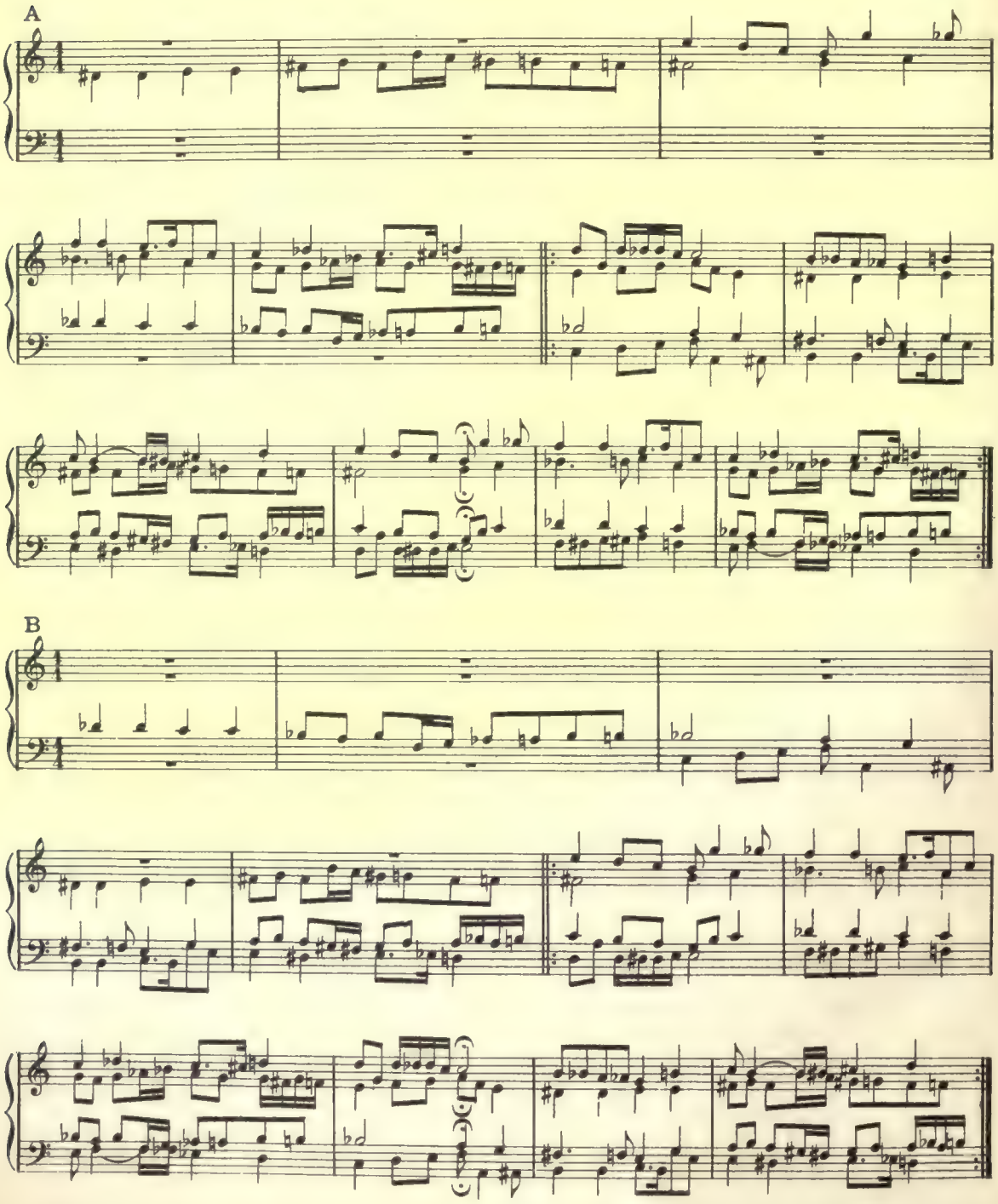
and so on, see canon A, 7th measure.

Symmetrische Doppelcanons

Canons dieser Art erwachsen aus zwei verschiedenen Themen, die auch in symmetrischer Umkehrung auftreten. In den folgenden Sätzen stehen die Mittelstimmen in symmetrischem Verhältniss zu einander, dessgleichen die Aussenstimmen. Jedes Thema umfasst 6 Takte.

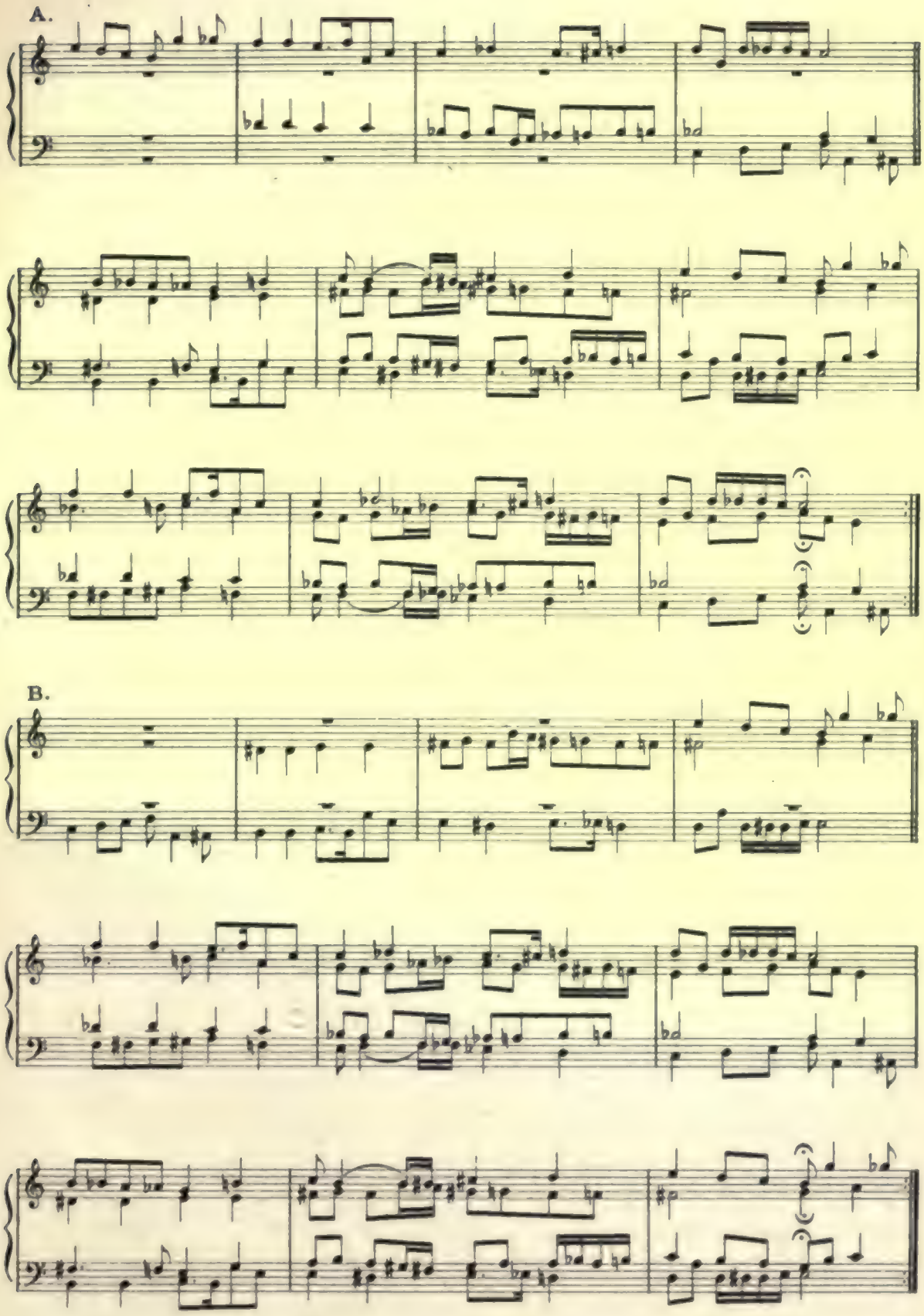
Symmetrical Double-Canons

Canons of this kind contain two different themes, both in original and in symmetrically inverted form. In the following four examples the inner parts correspond, and the outer parts likewise. Each theme is 6 measures long.



Das zweite Thema beginnt

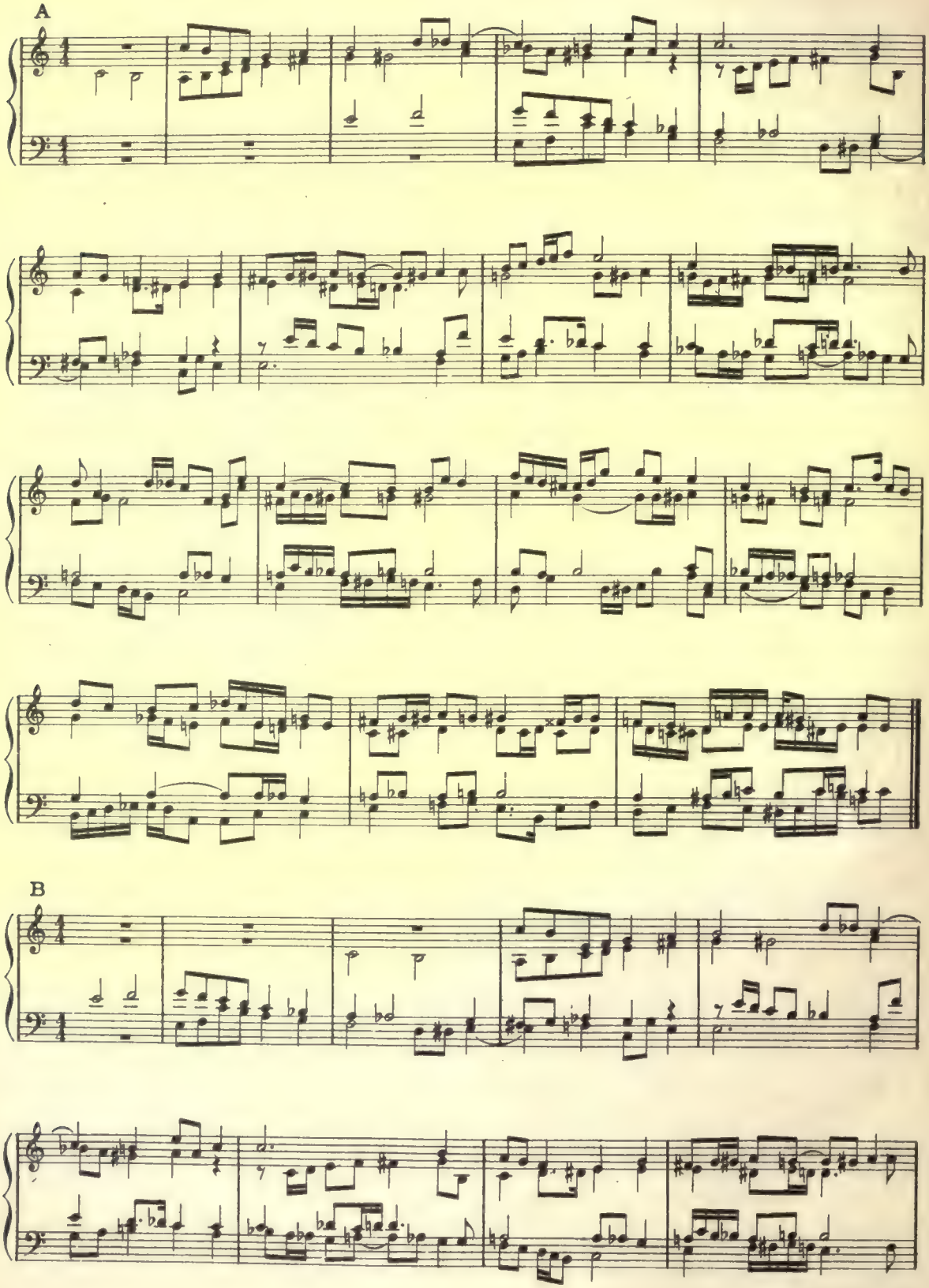
The 2d theme begins



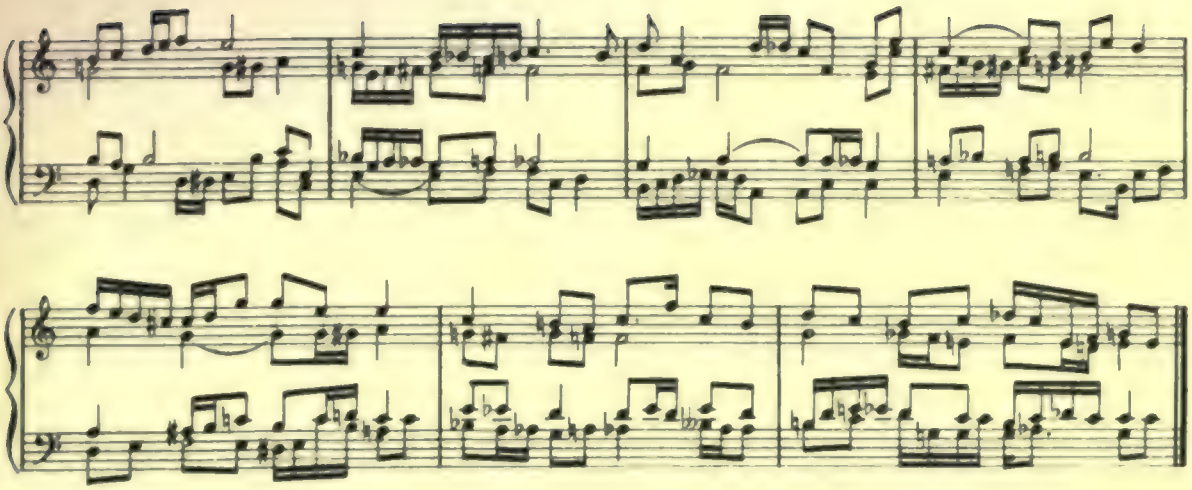
Symmetrische Doppelcanons
mit fortlaufendem Thema

Symmetrical Double-Canons
with continuous themes

A



B



Symmetrischer Doppelcanon

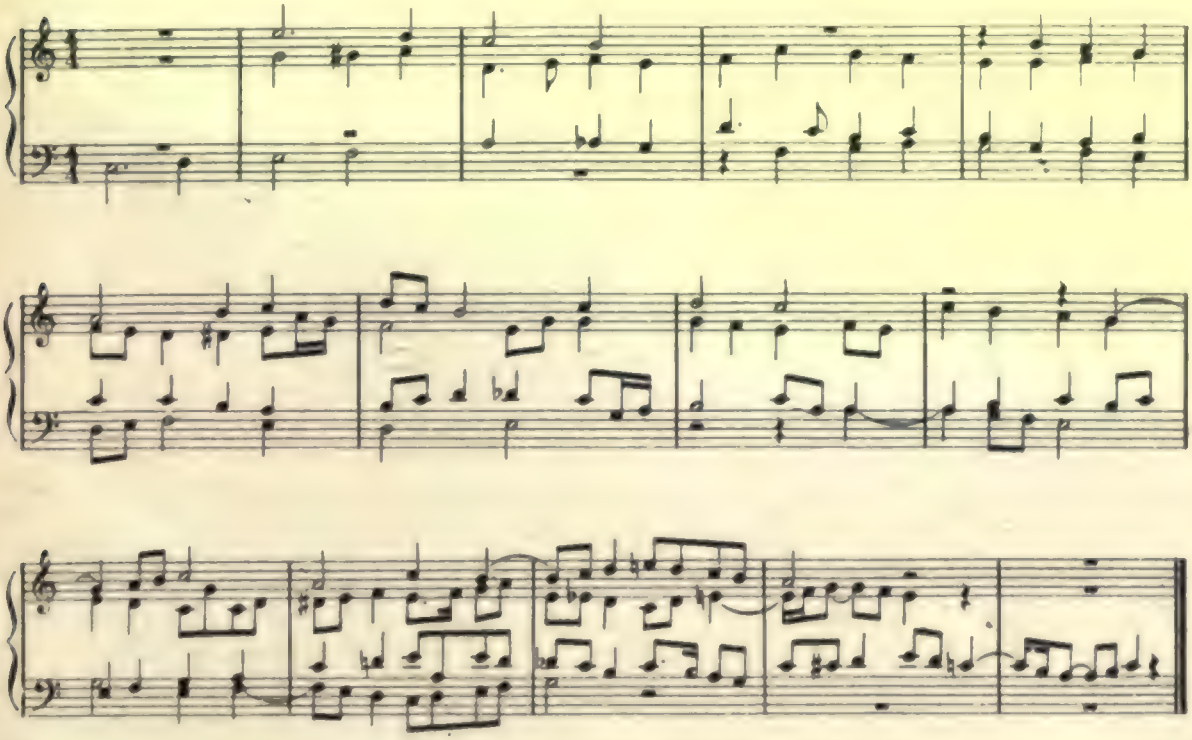
Die Missa canonica von Joh. Jos. Fux enthält im Agnus Dei einen zweistimmigen Canon im Contrarium reversum für Bass und Sopran. (Die beiden Mittelstimmen sind lediglich Füllstimmen ohne die geringste Nachahmung.)

Mit diesem Canon könnte sich im Alt und Tenor ein anderer Canon verbinden, etwa folgendermassen.

Symmetrical Double-Canon

In the Missa canonica by J. J. Fux the Agnus Dei begins with a two-part canon in the contrarium reversum for bass and soprano. (The two inner parts are supplements without the slightest imitation.)

With this canon another two-part canon can be combined. For ex.



Albumblatt

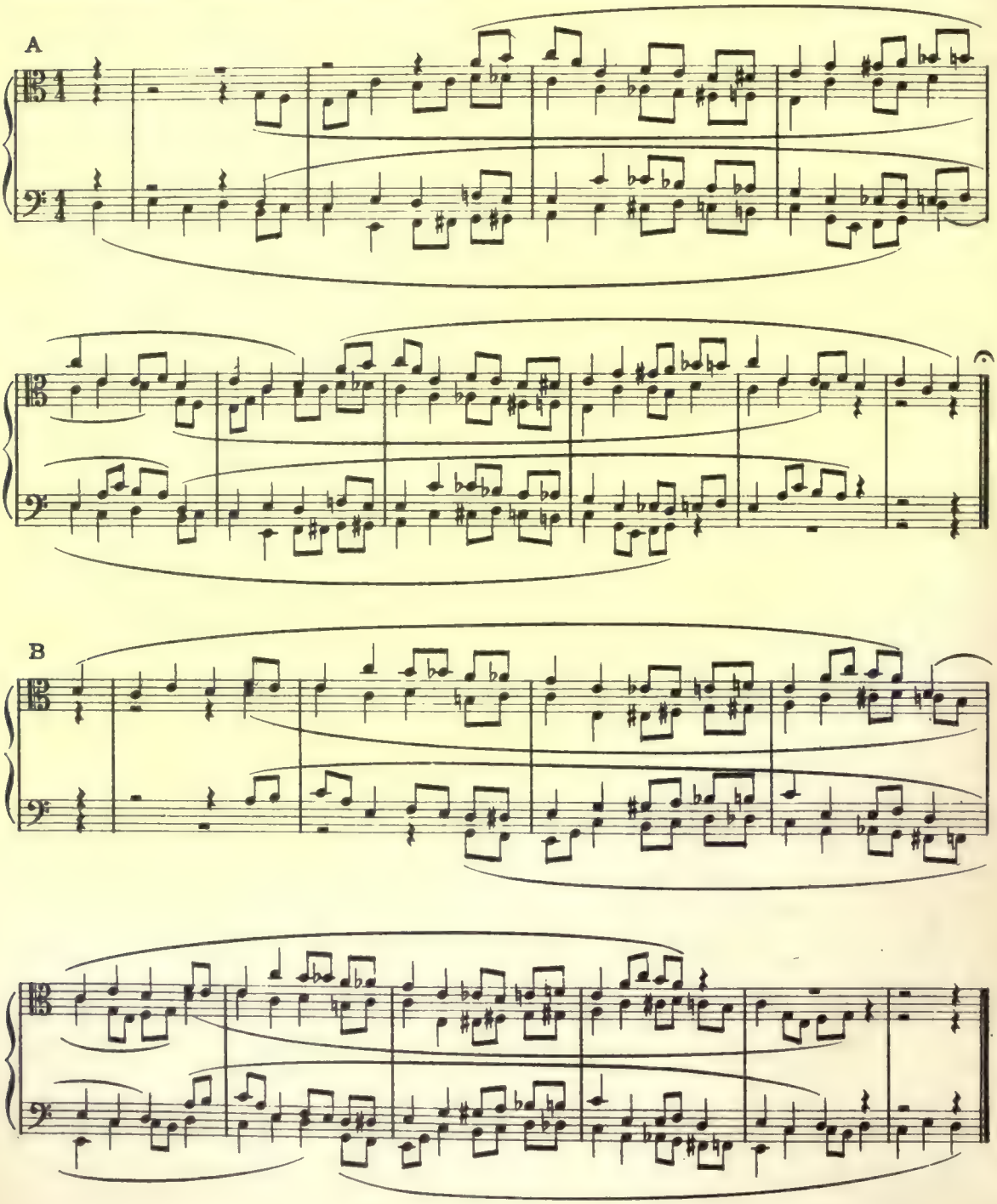
Ein *symmetrischer Doppelcanon, dessen symmetrische Umkehrung zugleich seine rückläufige Umkehrung ist.*

Der Tenor ist die symmetrische Umk. des Basses, und der Sopran die des Altes.

Der Alt ist die rückläufige Umk. des Basses, und der Sopran die des Tenors.

Album-leaf

A symmetrical Double-canon of which the symmetrical inversion is at the same time the retrograde inversion.

The tenor is the symmetrical inv. of the bass, and the soprano of the alto.

The alto is the retrograde inv. of the bass, and the soprano of the tenor.